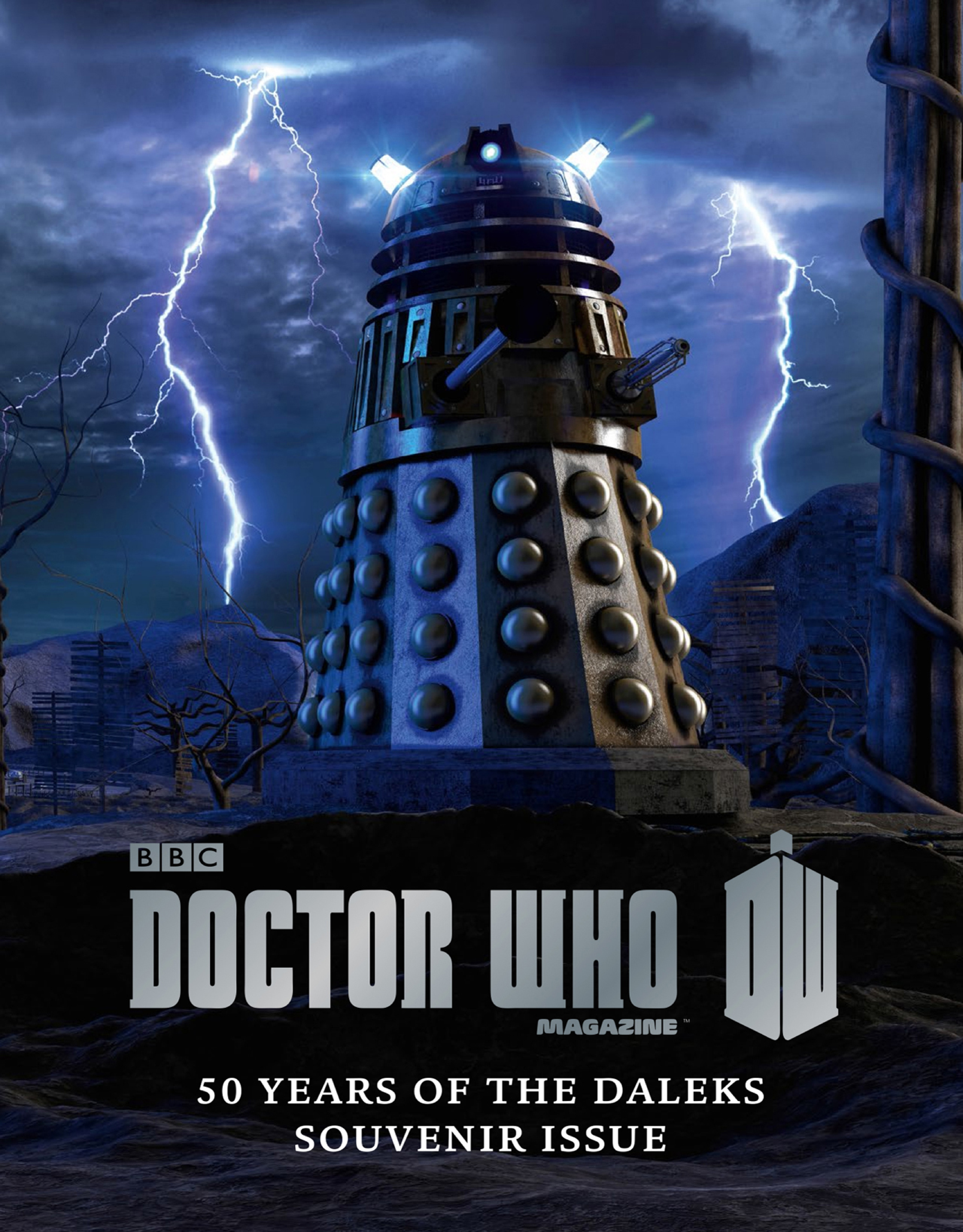

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DOCTOR WHO MAGAZINE™

50 YEARS OF THE DALEKS
SOUVENIR ISSUE

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ISSUE 471
April 2014
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"EXTERMINATE!"

LETTER FROM THE EDITOR

With all the excitement over *Doctor Who*'s 50th anniversary last November, quickly followed by Christmas, *The Time of the Doctor* and the regeneration from Matt Smith to Peter Capaldi, another 50th anniversary managed to slip past without much mention, either here in **DWM** or elsewhere.

The Daleks made their full début on Saturday 28 December 1963 in *The Survivors* (although a Dalek plunger had of course wiggled into view in the climactic moments of the previous week's episode, *The Dead Planet*). So we're a little late celebrating the Daleks' big birthday – but there's no reason why we shouldn't rectify that now.

In these pages we look back to the original Dalek story (contemporarily titled *The Mutants*, but these days more commonly known simply as *The Daleks*), as well as uniting 1960s voice artist David Graham with his modern counterpart Nicholas Briggs, charting the lifespan of one particular Dalek that's managed to beat the odds and survive for five decades, and trying to answer that impossible question: what is it that makes the Daleks the ultimate bad guys? We've even resurrected an old favourite feature from various Dalek publications from the days of yore, by offering you our own take on the Anatomy of a Dalek. (Some beautiful work from the supremely talented Gavin Rymill, I'm sure you'll agree.)

So here's to the first half a century of Doctor Who and the Daleks. I wouldn't go so far as to say that you can't have one without the other (many of my favourite *Doctor Who* stories have been Dalek-free, and some of my favourite Dalek moments have been outside of the TV show), but as long as *Doctor Who* is being made, it's always only a matter of time before the psychotic pepperpots will return once more. Sylvester McCoy once famously remarked that he didn't quite feel like he was playing the Doctor until he was doing a story with the Daleks, and it surely can't be too long before the Twelfth Doctor will be battling his old enemies...

Tom

STEVEN MOFFAT

Writing exclusively for **Doctor Who Magazine** – it's the man in charge of *Doctor Who*!

"The objective of a script is to keep people reading. That's it!"

A voice from the past! Beth Willis, my ex-co-exec (say that in a hurry) wrote to me the other day, asking me to give her some thoughts on script development, for a talk she was giving. Since I was up to my crying eyes in a *Doctor Who*, I ended up ranting away about that. And having ranted, I thought it was mildly possible you lot might be interested. If not, don't worry, back to jokes and evasion next month.

Here's what I wrote to Beth:

THE PITCH

On *Doctor Who*, or *Sherlock*, that means I sit and wave my arms, and gibber till somebody smiles. The new Big Idea. This is the happiest time on any script – when it's all sunlit future, and excitement, and the absolute certainty that this time you're going to write a cracker. And it *must* feel that way, there can be no doubts. It's all downhill from here, so you'd better start a long way up the slope. And anyone listening to that pitch better look happy. Because that's the moment when the best idea can turn to ashes in your mouth. A frown, a yawn, a shrug, and you hit the rocks.

It is not that writers are sensitive beasts – I am, but the rest are well hard – it is that writing is humiliating. It is cataloging in public everything you think is insightful or clever or funny or exciting. Or, in fact, *sexy*, which is the worst. No writer has ever had sex, so frankly, it's all guesswork.

So let's assume that went well. Everyone in the room is excited and it's time for the writer to go home and spoil it all. With, of course:

THE FIRST DRAFT

Now before I start, let's get the threats out of the way. Everyone who ever says "It's only a first draft" can go to screaming hell and burn. Somehow that has become a norm. Writers say things like, "Well it's just a discussion document really!" No it isn't. It really sodding isn't. The first draft is the real work. It's when you haul the story out of the mud, and get a look at what you've got. The first draft is authorship – everything after that is engineering. So you give it everything. You draft and redraft every tiny moment, until you honestly believe it's utterly, transcendently perfect. Until you're tearing up at its golden qualities. The correct mental state: there will be no other draft necessary past this, because it's perfect! This has to be held in your head simultaneously with the other, equally true thought: I will write many other drafts. Leave nothing for later – write as if this is the one and only draft you will ever write, and you have to nail everything now. Don't let your certainty that you will succeed whatever the cost, be in any way impaired by the inevitability that you will fail.

So. To the writing. Oh, there's so much nonsense written about writing, a grown man could weep and punch the innocent. Three-act structure is a fine thing, and mostly true as far as it goes, but it's a better tool for dissecting a script, than building one. For me, anyway. Can't ever think of a script I wrote, where I gave the act structure a second thought. How can there be acts, unless someone tries to sell you ice cream?

The objective of a script, or any piece of any writing, is to keep people reading. Seriously, that's it. Keep them turning the pages. So entertain, seduce, amuse, tease.

Here's a true thing: if you write a script that someone reads, and they never stop reading, and they forget where they're sitting until it's over, it will get made. Keep those pages turning. Slut it up, show off, surprise them, and make them ignore that doorbell or injured child.

Or to be less colourful about it: you get their attention, you hold their attention, you reward their attention. Any moment in a script that isn't doing that, can sod off to the hell where the Only First Drafters are burning even now. Hear them scream – it's fine, they deserve it.

So how do you do that? Well, if I actually knew, I'd be a much better writer, but here's how I try.

And I'll be specific, because it's easier. Let's imagine *Doctor Who*. There's a teaser, before the titles. I imagine my audience like this – actively leaving the room, jacket half on, friends waiting at the pub. Now, given that – given your audience might even be on a promise with someone really hot – how do you stop them putting the second sleeve of their jacket on? What opening shot will accomplish that? Tricky for *Doctor Who* – a monster killing someone won't do it, or an alien citadel under a stormy sky. Because that's what *Doctor Who* is *always* like.

Though either of those shots will do well for other shows, because you'd be thinking "Bloody hell, *Call the Midwife* is a bit different this week!"

So what do you do in *Doctor Who*? Dunno, you think of something. But understand you're heading to the opening titles in a few moments, and everyone's seen those before, and there's a hot person waiting in the pub. This isn't writing, it's WAR – stop the audience leaving and finding happiness. You've got their attention, now *hold* their attention. What happens just before the title sequence, that makes them decide just to sit down for a few minutes and watch the beginning? Just to see what's happening?

And now that you've got them back on the sofa, how do you keep them there? Well that's the rest of the story – as the audience twitches towards the door, throw them a twist, or a huge laugh, or a moment of life-changing drama. Love is in the pub – stop them finding it. To hell with act structure, that's what you're doing. Every line is an EMERGENCY!

THE OTHER DRAFTS

You've worked so hard, any form of criticism is an utter bastard. And frankly, the note-givers will need to have the patience and kindness of saints. No-one has worked harder (you hope) to get to that meeting than the writer. So be nice to the poor, drooling fool. Unless they say "It's only a first draft" in which case stab them in the eye with a fork while laughing.

Okay, here's my note to the note-givers. I'm a note-giver myself, I'm allowed. Don't be an expert, be a fan. Crit the script from the audience, not the production office. Sit with your popcorn, not your book of script theory. Tell the writer (nicely) when you were bored or confused or restless. Don't come out with guff like "These two characters don't meet, and they ought to" unless that would make that story more entertaining and exciting. There are no 'ought to's, any more than there really are acts. We are in the business of entertainment – care about what the audience cares about, and nothing else! Don't find yourself painting the back of the scenery!

And ahh, once the writer is home and writing, what then?!

In the hazy, sepia-tinted summer evening of my later years, I've come to rather love the second draft. If you've put the sweat and fear into the first one, now you can feel a bit clever. You're not sitting in a boil of terror that the plots won't join up, or make sense – all that's done. You're finessing. Improving. Adding a whole scene with the luxury of knowing where it's all going – oh, there's no better way of looking clever, than having peeked at the end.

And of course, you know beyond doubt there will be no draft required after *this* one! And you know beyond doubt that you're wrong. **DWM**

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Jenna Coleman and Peter Capaldi record a scene from a forthcoming episode on the streets of Cardiff on Tuesday 28 January 2014.

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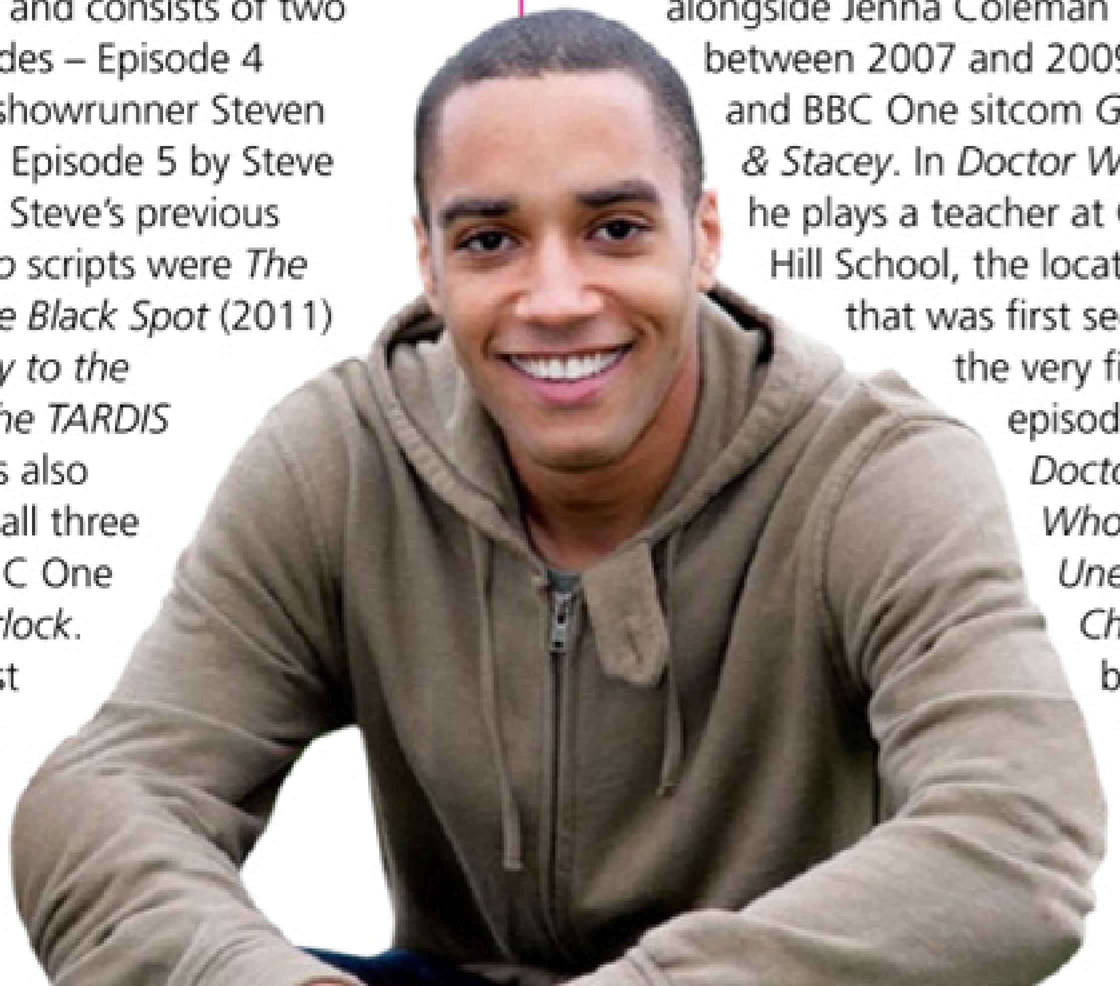
New adventures for the Doctor and Clara...

Recording on Block One of the brand new series of *Doctor Who*, comprising Episodes 1 and 2, has now been completed, with shooting on Block Two beginning on Monday 17 February.

Block Two is directed by Douglas Mackinnon and consists of two more episodes – Episode 4 written by showrunner Steven Moffat and Episode 5 by Steve Thompson. Steve's previous *Doctor Who* scripts were *The Curse of the Black Spot* (2011) and *Journey to the Centre of the TARDIS* (2013). He's also written for all three series of BBC One drama *Sherlock*.

The guest cast joining Peter Capaldi as the Doctor and Jenna Coleman as Clara for Block Two include **Samuel Anderson**, **Robert Goodman**, **Pippa Bennett-Warner** and **Jonathan Bailey**.

Samuel Anderson (pictured below) is best known for his work in 2006 movie *The History Boys*, ITV soap opera *Emmerdale* (where he appeared alongside Jenna Coleman between 2007 and 2009), and BBC One sitcom *Gavin & Stacey*. In *Doctor Who* he plays a teacher at Coal Hill School, the location that was first seen in the very first episode of *Doctor Who*, *An Unearthly Child*, back in 1963, and revisited in 1988's *Remembrance of the Daleks*. Clara also now teaches at the school, as seen in the 50th Anniversary Special, *The Day of the Doctor*.



Robert Goodman is not making his first *Doctor Who* appearance, as he's previously featured in various small roles back in the 1970s and 80s. He was a Mandrel in *Nightmare of Eden* (1979), a Citizen in *Full Circle* (1980), a Time Lord in *Arc of Infinity* (1983) and a *Hyperion III* officer in *The Trial of a Time Lord* (1986). More recently, he's featured in two other popular series, HBO's *Game of Thrones* and BBC One's *Ripper Street*.

Pippa-Bennett Warner's credits include *Come Fly With Me* (2010), *Spirit Children* (2011) and *Pickman's Model* (2012), while Jonathan Bailey's credits include *Five Children and It* (2004), *Elizabeth: The Golden Age* (2007) and *Leonardo* (2011).

The new series of *Doctor Who* will be broadcast on BBC One later this year.

Record-breaking sales for Doctor Who Magazine!

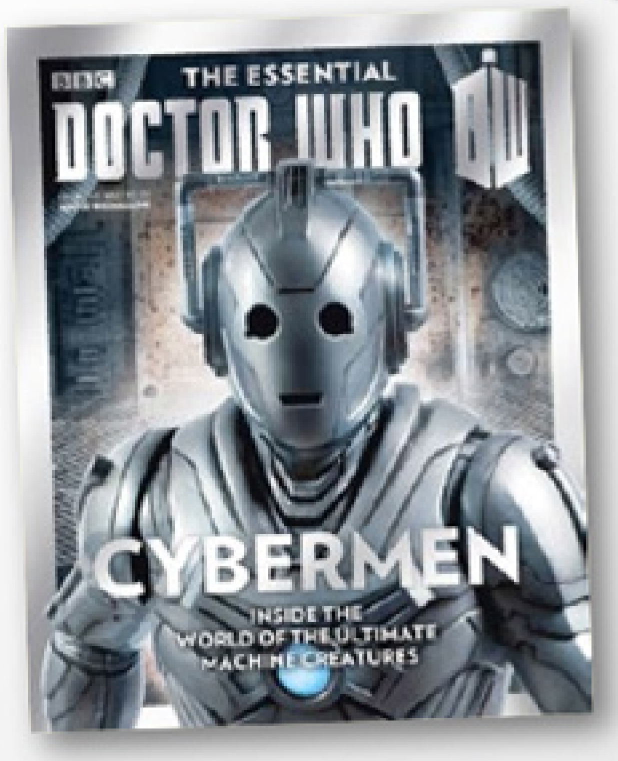
Panini has announced its highest ever ABC figure for *Doctor Who Magazine* during the July – December 2013 release period. Against a consumer magazine market which recorded a year-on-year drop of 6.3%, DWM posted an ABC figure of 36,151 copies per issue – up 25.8% against the same period 12 months ago.

DWM, which launched more than 34 years ago as children's title **Doctor Who Weekly** in October 1979, has been running non-stop ever since, even during the years when *Doctor Who* wasn't being produced by the BBC. The magazine became a monthly title in August 1980, evolving into a magazine for older fans, and the new ABC circulation figure for **DWM** sees the title at its highest level since then.

DWM's editor Tom Spilsbury says, "With the general downturn in sales across the magazine industry, it's extraordinary to see that **DWM** has just recorded its highest circulation figures since for a third of a century! The 50th anniversary edition [**DWM** 467] ended up selling over 50,000 copies, and had to be reprinted to try to meet demand. Thank you to all of our loyal readers who have stuck with us over the years, as well as to all the new readers who have joined us more recently."

Doctor Who showrunner Steven Moffat says, "Huge congratulations to Panini and **Doctor Who Magazine** – this is a stunning achievement. It's hard to remember now the dark days when *Doctor Who* was off the air, but **DWM** kept the fires burning through those long wilderness years. That makes it especially pleasing to see their loyalty, dedication and endless creativity rewarded. Hooray and onwards. Year 51, that's the big one!"

DOCTOR WHO
THE DAY OF THE DOCTOR!



Essential Cybermen

A new series of *Doctor Who* bookazines, entitled *The Essential Doctor Who*, is to be published by Panini. The first in the series, *Cybermen*, takes a look inside the world of the ultimate machine creatures. The 116-page volume is published on 20 March, priced £9.99.

Digital DWM

The range of back issues of **DWM** available on iPad and iPhone has now been expanded to include every issue from **DWM** 456 onwards, plus the three recent *Missing Episodes* Special Editions from last year. The digital versions of these back issues, along with this issue, are all available from Apple's online Newsstand.

Radiophonic Gigs

Original members of the BBC Radiophonic Workshop – Peter Howell, Roger Limb, Dick Mills and Paddy Kingsland – plus Mark Ayres and ex-Prodigy sideman Kieron Pepper are to perform some of their renowned soundtracks live for the first time. The tracks include the *Doctor Who* theme, as well as collaborations from their forthcoming album. Performance dates are: 21 March, Glasgow; 24 March, Birmingham; 26 March, Belfast; 27 March, Edinburgh; 29 March, Brighton; 31 March, Leeds. For tickets visit *gigsandtours.com* and *gigsinscotland.com*.

Space and Time CD

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ORIGINAL SOUNDTRACK RECORDING
AN ADVENTURE IN SPACE AND TIME
Music by EDMUND BUTT

Silva Screen has released a CD of Edmund Butt's music for *An Adventure in Space and Time*, Mark Gatiss' 2013 drama based on the birth of *Doctor Who*. The album features 25 tracks performed by the Chamber Orchestra of London. The CD is out now for £8.99, and the album is also available on download.

Sylvester McCoy with companions Sophie Aldred and Lisa Bowerman.

The Seventh Doctor & Benny in new audios

Bernice Summerfield – the Seventh Doctor's companion who made her début in the *Doctor Who: The New Adventures* novels – will return this year in new audio adventures produced by Big Finish. And this time Benny (Lisa Bowerman) isn't travelling alone – she's joined by her old friends the Seventh Doctor (Sylvester McCoy) and Ace (Sophie Aldred).

Doctor Who: The New Adventures of Bernice Summerfield sees Benny reunited with the Doctor. He's come looking for her, as he has a very important assignment for everyone's favourite time-hopping archaeologist.

"Benny is one of my favourite companions," explains producer James Goss. "The Seventh Doctor, Benny and Ace were a wonderful TARDIS team – and there had to be a pretty big reason to reunite them. Something's happened, something that's very important to the Doctor, to Benny and Ace. And Benny, who already has plenty on her plate, finds herself having to make some tough choices. If you've ever wondered who Benny is and why people go all misty-eyed at the mention of her, then this box-set is the perfect chance to find out."

Director Scott Handcock has assembled an impressive cast, including John Finnemore (*Cabin Pressure*, *Miranda*), Matt Gravelle (*Broadchurch*), Miles Jupp (*Rev*, *Balamory*), Colin McFarlane (*The Dark Knight*, *Torchwood* and The Voice of *The Cube*) and Sheila Reid (*Doctor Who*, *Benidorm*).

Doctor Who: The New Adventures of Bernice Summerfield will be released in June 2014, although Benny's adventures with the Seventh Doctor don't stop there. Later this year, Big Finish will release a full-cast adaptation of Gareth Roberts' classic Virgin *New Adventures* novel, *The Highest Science*. For producer Cavan Scott, there was really only one choice when it came to following Big Finish's previous venture into Virgin territory.

"When 2012's *Love and War* proved to be such a success, our attention naturally turned to *The Highest Science*," Scott explains. "The original novel was an instant classic, thanks to its surreal mix of temporal disturbances, warmongering commuters and murderous cybernetic tortoises. Jacqueline Rayner has done a superb job adapting Gareth's wonderfully insane adventure for audio, taking Benny back to her roots." Originally published in 1993, Gareth Roberts' début novel was only Benny's third outing as a companion and introduced the *New Adventures*' most iconic monsters, as the fearsome Chelonians marched on the legendary planet of Sakkrat.

With a cast that includes Sinead Keenan (*Doctor Who: The End of Time*), Daniel Brocklebank (*Shakespeare in Love*), James Baxter (*Still Open All Hours*) and Tom Bell (*Wizards vs Aliens*), *The Highest Science* will be released later this year.

The Quotable Doctor Who!

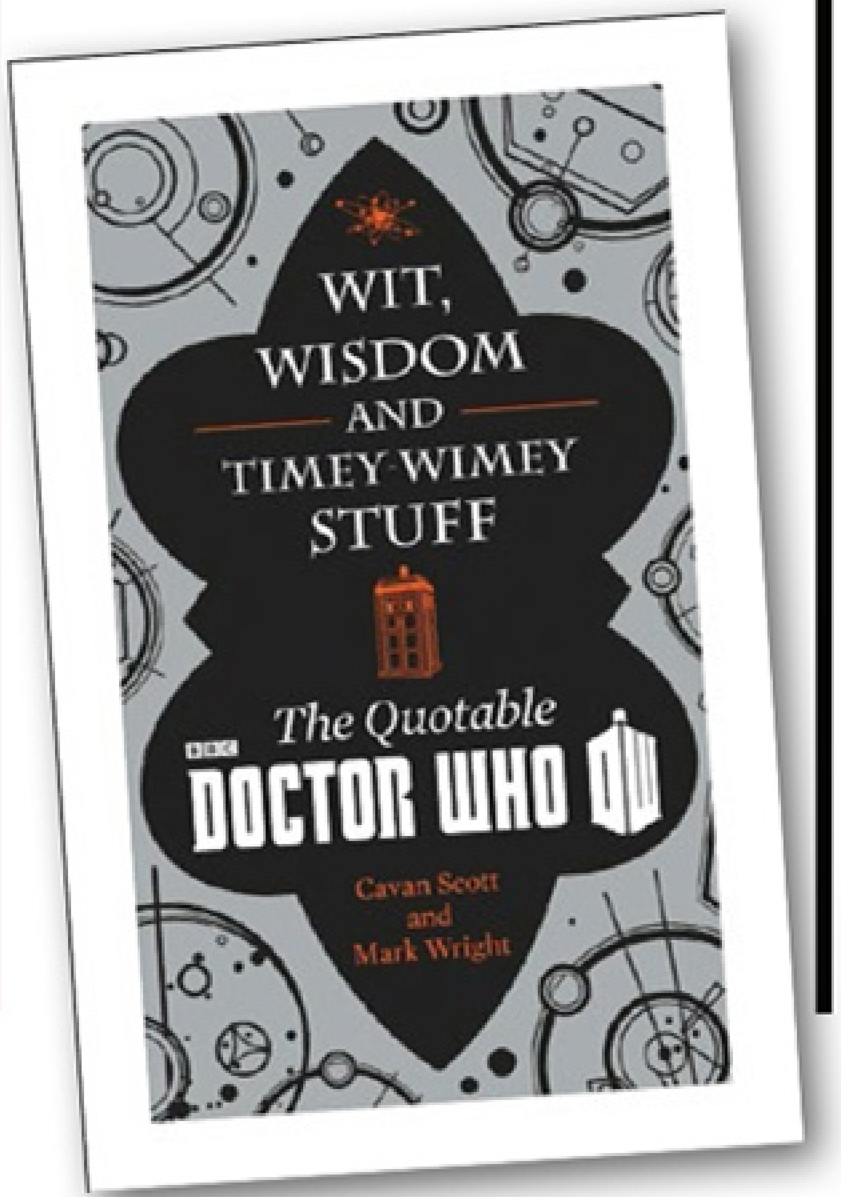
Following the success of last year's *Who-Ology*, BBC Books is releasing a new book compiled by Cavan Scott and Mark Wright. *Wit, Wisdom and Timey-Wimey Stuff – The Quotable Doctor Who*, released in May, collects the best dialogue and witty one-one liners from all 50 years of the Doctor's television adventures.

"It's been such a privilege to compile this book," says co-author Mark Wright, "immersing ourselves in the words of every single *Doctor Who* story from *100,000 BC* to *The Time of the Doctor*. Everything you need to know about life – and more besides – is contained amongst the best words ever written for British television."

"It's our tribute to the hundreds of writers who have put words into the mouths of the Doctor and his friends and enemies," adds co-author Cavan Scott. "We had an embarrassment of riches to choose from. I don't think we stopped laughing once when compiling the book, but it's only when you sit back and think about it that you realise what pearls of wisdom are hidden in plain sight."

As with *Who-Ology*, the new book will be illustrated throughout by **DWM** artist Ben Morris. BBC Books' Editorial Director Albert DePetrillo tells us, "In our *Doctor Who* range, we always try to find new ways to convey the sheer brilliance of our favourite show. This project feels special, though, as it lets the show speak for itself. Cav and Mark have combed through 50 years of wonderful scripts to mine the real gems – the funniest, saddest, sharpest, and most moving moments from *Doctor Who*. We're delighted to be publishing it."

Wit, Wisdom and Timey-Wimey Stuff – The Quotable Doctor Who is released in hardback on 22 May, priced £12.99.


WIT, WISDOM AND TIMEY-WIMEY STUFF
The Quotable
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DOCTOR WHO
Cavan Scott and Mark Wright

New Content for Legacy

A new version of *Doctor Who: Legacy*, an official *Doctor Who* game for Android and Apple mobile devices, is now available to download from App stores.

Legacy is made by Tiny Rebel Games, Seed Studio and BBC Worldwide, and is a puzzle-based game suitable for all age groups. Players follow the Doctor as he goes through time and space trying to fix a cataclysmic event caused by the Sontarans. During his adventure, players put together a team of the Doctor's allies from throughout the history of the show, including Clara, River, Rory, K9, Sarah Jane, the Ood, and even *Closing Time*'s 'Stormageddon'.

In the latest version, new allies have also been added, including Captain Jack, Martha Jones, the Adipose, and the Ood. There are also new costumes (including the Tenth Doctor in his dressing gown) and plenty of new levels.

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February 2014
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BEYOND THE TARDIS

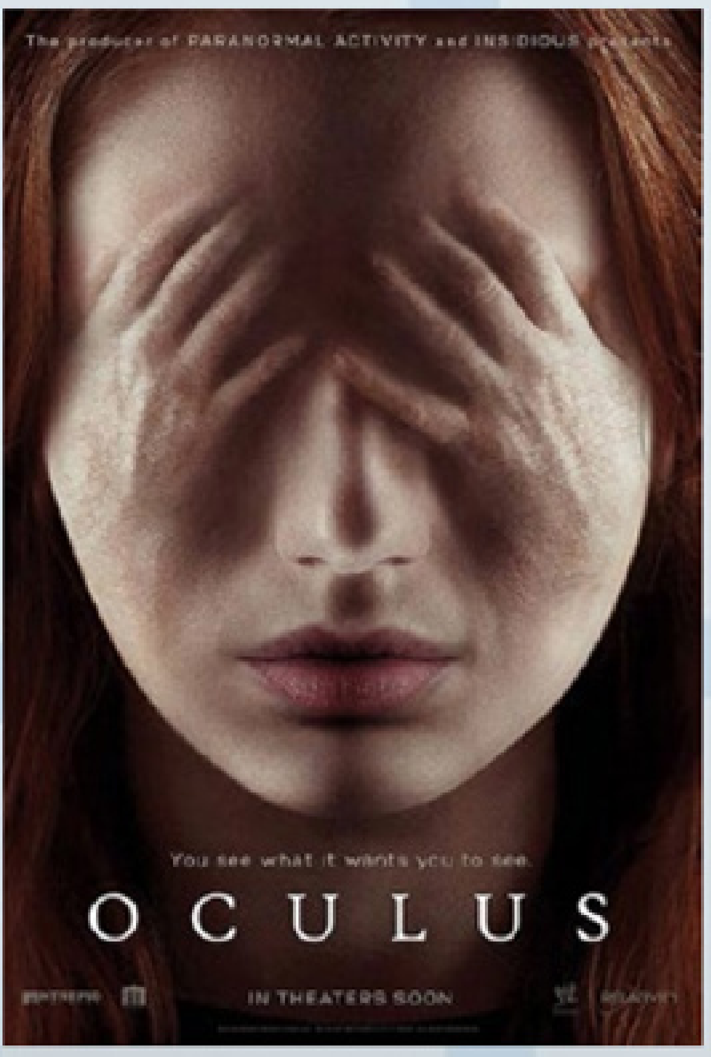
In time, in space... in another place! Just what have the cast and crew of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**

Capaldi Curry

■ **Peter Capaldi** stars as *Guardian* editor Alan Rusbridger in *The Fifth Estate*, which is now available on Blu-ray and DVD. Prior to starting work on *Doctor Who*, Peter recorded scenes as Mr Curry in a CG/live action movie adaptation of Michael Bond's *Paddington*, starring **Hugh Bonneville**.

Poster to Ponder


The producer of PARANORMAL ACTIVITY and INSIDIOUS presents
You see what it wants you to see.
OCULUS
IN THEATERS SOON

■ **Karen Gillan** fronts a poster for haunted mirror film *Oculus* in which she plays Kaylie Russell with a US release due 11 April. Theatre website *whatsonstage.com* has tipped **Arthur Darvill** to replace Declan Bennett as Guy in the London production of *Once* during March.

All About Neve

■ **Neve McIntosh** plays Nicola Hicklin, Emergency Department deputy clinical lead of a Major Trauma Centre, in forthcoming 13-part Sky 1 real-time drama *Critical*.

Honest Matt

■ **Matt Smith**, who celebrated *American Psycho*'s success at its Almeida Theatre closing party on 1 February with *An Adventure in Space and Time*'s **Lesley Manville**, will reprise Patrick Bateman in the West End this autumn. Matt may possibly reprise the role in America, too. Matt voices the *Born Honest* campaign for travel search website Skyscanner with a TV advert running until 23 March.

River Police

■ Kenneth Branagh and **Alex Kingston** celebrate the 450th anniversary of Shakespeare's birth in Radio 3's *Antony and Cleopatra* on 20 April. Alex will play analyst Ruth Hattersley, partner to **Reece Sheersmith**'s DS Sean Stone with **Noel Clarke** as their boss DI Carl Prior, in ITV's four-part *Chasing Shadows* about a missing persons field unit tracking down serial killers.

Arctic Role

■ Sky Atlantic has commissioned 12-part Arctic Circle murder drama *Fortitude* featuring **Christopher Eccleston** opposite **Michael Gambon** and **Jessica Raine**. The RSC plans a spring DVD of *Richard II*'s 13 November 2013 broadcast performance starring **David Tennant**, who has recorded questions for Garden Re-Leaf Day's quiz on 14 March at Studley Garden Centre.

Dalek Shipping Forecast

■ Dalek Operator **Nicholas Pegg** caused a January viral sensation with his satirical *UKIP Shipping Forecast* (*soundcloud.com/nicholas-pegg/ukip-shipping-forecast*) with 250,000 hits within four days (approaching 300,000 mid-February), extracts played on Radio 4's *Today* and Radio 2's *Jeremy Vine* programmes plus reference from David Cameron during Prime Minister's Questions.

Peter Capaldi as newspaper editor Alan Rusbridger in *The Fifth Estate*.

Broadchurch Gongs

■ **Chris Chibnall** was joined on stage by **Arthur Darvill** and **Olivia Colman** at the *South Bank Sky Arts Awards* on 27 January collecting for Best Drama *Broadchurch*, which also won Drama and International Programme Sales at the *Broadcast Awards* on 5 February. A day later *Broadchurch* brought Chibnall the Bridport and District Tourism Association Award for outstanding contribution to tourism.

More Awards

■ Joining Big Finish's victory at the 26 January *BBC Audio Drama Awards* were *The Curse of the Black Spot*'s **Lee Ross** (Best Actor) and *The Impossible Planet*/*The Satan Pit*'s **Claire Rushbrook** (Best supporting actress) both for *King David* (Ross and **Shaun Dingwall** appear in forthcoming **Jamie Payne** directed BBC One drama *The Driver* starring and executive-produced by **David Morrissey**). There was a *Curse of Fenric* double at *Oldie* magazine's 4 February Awards with **Nicholas Parsons** accepting The Dorian Gray Award with **Anne Reid** Pin-up of the year.

The Game is On

■ Impending Six-part BBC One 1970s spy drama *The Game* by **Toby Whithouse**, co-executive produced with **Faith Penhale** and **Brian Minchin**, recounts a Cold War Soviet story from MI5's perspective starring *An Adventure in Space and Time*'s **Brian Cox** as its charismatic but paranoid chief, Daddy.

Quickies

■ **Camille Coduri** is Margate guesthouse owner Judy with **Adrian Scarborough** as Gary in ITV's *Edge of Heaven* (to 28 March). **Bonnie Langford**, eliminated from *Dancing on Ice* on 2 February, is *Spamalot*'s Lady of the Lake at London's Playhouse Theatre. **Kai Owen** appears opposite *Vengeance on Varos*' **Owen Teale** in the centenary tour of *Under Milk Wood*. **Adjoa Andoh** was Mma Sheba and Aunt Radiphuti in Radio 4's *The No. 1 Ladies' Detective Agency: The Modern Husband Course* (5-6 February).

Obituary

■ **Christopher Barry**, one of *Doctor Who*'s longest-serving directors, died on 7 February, aged 88. Barry's work for the series spanned four Doctors and included such classics as the first Dalek serial, Patrick Troughton's début *The Power of the Daleks*, *The Dæmons* and *The Brain of Morbius*. **DWM** is preparing a full tribute for a future issue. Other recent losses include **Peter Cartwright**, *The Power of Three*'s Arnold Underwood aged 78, **John Barrard**, who was *The Reign of Terror*'s Shopkeeper, extras **George Howard** (*Carnival of Monsters* Functionary) and **Kenny Kordell** (*The Pirate Planet*). **DWM**

Lisa Daniely 1929-2014

Lisa Daniely was born on 4 June 1929 and passed away on 24 January 2014.

English by birth but educated in Paris, she trained at the Théâtre Sarah Bernhardt. She made her film début playing the title role in *Lilli Marlene* in 1950 at the age of 21, and her filmstar looks graced the cover of *Picturegoer* the following year. She played in many films during the 50s and 60s – from *High Jump* with Richard Wyler and *The Lamp In Assassin Mews* with Francis Matthews, to *Stranger in the House* with James Mason and Geraldine Chaplin; and, perhaps most famously, *Hindle Wakes* with Leslie Dwyer.

The theatre beckoned, and Lisa played many leading roles – Madame Ranyevskaya, Hedda Gabler and Mrs Alving – as well as using her gifts for comedy as Lady Sneerwell in *School for Scandal* and Rebecca Huntley-Pike in *Chorus of Disapproval*.

TV fans abound, remembering Lisa in *Doctor Who* as Madeleine Issigri in 1969's *The Space Pirates*; her appearance as the sister of The Invisible Man; as well as alongside Jeremy Brett in *The Adventures of Sherlock Holmes*.

Her distinctive, sexy voice never left her and in her late 70s she made radio recordings of *Sapphire and Steel* with David Warner and Susannah Harker as well as recordings of books including *Trouble for Lucia* by EF Benson.

Fascinated by the craft of writing, she wrote her own one woman show, *Snakes About Her Cradle*, about Théroigne de Méricourt – a woman whose extraordinary life led her from the fields of Belgium to the barricades of Revolutionary Paris at the head of a ragged band of sans-culottes. Lisa mounted a highly successful production of this piece at the Edinburgh Festival and was working on turning the script into a novel when she died. It was typical of her to have identified so much with this historical character, whose feistiness, love of life and courage echoed her own.

She took up singing late in life with zest – and, typically, was exploring the internet with determination in her 80s. She will be very much missed by her friends and colleagues. ANNE KAVANAGH

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GALAXY FORUM

The Doctor's new togs, very special effects, the end of the DVD range and making Cushing canonical... it's your letters!

Time for another collection of your thoughts about what's been going on in the *Who* world over the last few weeks. Let's start with the new costume...

SUITED AND BOOTED

I saw the Doctor's new look unveiled in the news. It is a good outfit, with shades of Jon Pertwee's Third Doctor's cloak (the black with the red inner lining in the jacket), as well as the suit look that has been consistent since 2006. Autumn cannot come soon enough!

KEITH TUDOR ROMSEY

I love Peter Capaldi's costume, it really seems to suit him. His feet look massive in those boots. I can't wait to see him as the Doctor.

KATE GRIFFITHS EMAIL

I agree that the Doctor's new costume looks a bit like a throwback to the Third Doctor's era. However, there are certain things that make his outfit look very original and classic, such as the dark blue Crombie coat with contrasting red lining. Even his new Loake boots stand out in his unique outfit!

ROSS MUSCROFT EMAIL

I'm not sure what I was expecting for Peter Capaldi's Doctor's 'look'. I had horrible visions of a talking haggis on his shoulder – but thankfully my fears were unfounded! Timeless, but forward looking. Stylish yet functional. And a warm cardie, which is always a must for any adventuring Time Lord. As Matt Smith before him started a craze for tweed and bow ties (which will *always* be cool), perhaps the well-heeled fashionistas of the world will now be sporting Crombie-style coats and smart loafer boots?

CAZ ROAIG BURNSALL

What a relief! The Doctor's new outfit looks suitably Doctorish! I was a bit worried that it might have ended up being something rather more outlandish, but I think it's hit the right note. The comparison with Mr Pertwee's 1970 togs is, of course, inevitable, but I think it's nice to reference the past without just copying it. However, I can't help wondering if the outfit is going to look a bit colourless. Unless the Twelfth Doctor goes around flashing the inside of his jacket, it's going to be very black and white. Jon Pertwee's costume evolved to become more colourful with the different coloured velvet jackets. Perhaps the same thing might happen, as time goes by, with Peter Capaldi? The addition of a canary yellow hat perhaps, or a sky blue scarf? Only kidding! Or am I...?

SUZY MOPP STURRY, KENT

Might we hope that Peter Capaldi's casting and costume will usher in a new era of *Doctor Who* which echoes the glory days of the early 1970s?

TEXT IN!

Message us from your mobile!

- **DAVID SHEEL** Just filling in my ultimate survey forms for you guys. My God, how I love this show!
- **JAMES** A story in which Peter Capaldi's Doctor meets Omega? Make it happen pleeeease!
- **DAVID G** The older generation? Polite? Huh! I was sat in a cafe reading my **DWM**, stood up, chair went back and caught the leg of an old lady behind me. "Manners!" she said aloud, angry. Although I apologised, her female friend saw the mag and said to her: "What d'you expect Edna... a *Doctor Who* fan! They're all weirdos...!" Sob!

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0870 8804869.

Childhood memories of *The Evil of the Daleks*, reawakened by DWM!

STAR LETTER

Thanks to the latest **DWM** Special Edition, I have just had the most incredible memory surge. While reading the telesnaps of *The Evil of the Daleks*, I was transported back to being a five-year-old child. I now remember one of our favourite playground games at the time was running round chanting "I am a Dalek! A dizzy dizzy Dalek!", yet I have not thought about it since that time. So, to see it written up in your magazine was positively surreal, especially, of course, because the episode has never been seen in the UK since 1968. We probably played the game for maybe a few months after the episode went out, and then moved on to the next craze – and I never thought of it again until now. So thank you, **DWM**, for taking me back over 45 years to a time and place I thought were gone forever!

PHIL MURPHY EMAIL

Phil's letter wins him a copy of *The Crooked Man*, a new audio adventure for the Fourth Doctor and Leela. It's out this month from *www.bigfinish.com* price £10.99 on CD or £8.99 to download.

I'm sure I'm not alone in hoping for a return to more straightforward, Earth-bound adventures, rather than the overcomplicated 'timey-wimey' stories of recent years. A good, old-fashioned invasion of the home counties by rubber-suited monsters is long overdue!

DEREK CHAPPELL DEVON

WHICH DOCTOR?

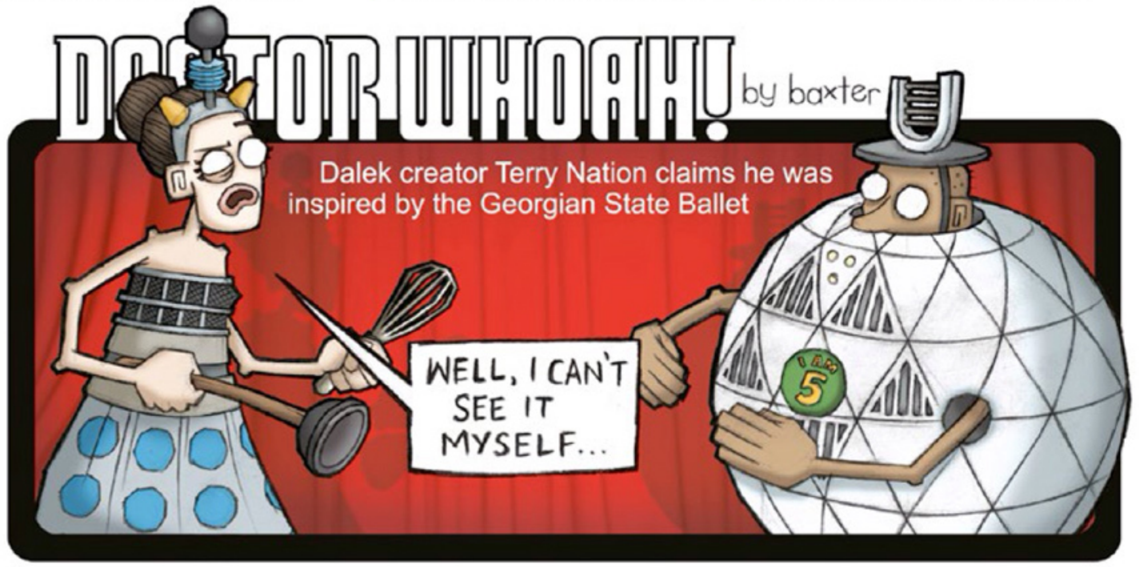
Why on the front cover of the last issue of **DWM** and the BBC website is Peter Capaldi called the Twelfth Doctor when he is the Fourteenth Doctor? And why do we have all this confusion when it is stated in *The Time of the Doctor* that Matt Smith played the last incarnation, taking into account John Hurt's Doctor and the two David Tennant Doctors in *Journey's End*. Peter Capaldi is the Fourteenth Doctor, not the Twelfth.

ANDREW GLASSON LINCOLN

Well, that's all settled then. But then again...

I think I've come up with a solution to the problem of whether Peter Capaldi is playing the Twelfth Doctor: yes, of course he is. Hope that sorts it out. (Or, if folk want more detail: Twelfth Doctor, thirteenth face, fourteenth incarnation.)

NEIL STEWART NICHOLS GLASGOW



DOCTOR WHOAH! by baxter
Dalek creator Terry Nation claims he was inspired by the Georgian State Ballet
WELL, I CAN'T SEE IT MYSELF...

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

LOOKING BACK

The collection of Matt Smith's interviews over his tenure as the Eleventh Doctor (**DWM** 470) was a fond look through time and made me long for the days of 2010 when this new, mad, curious, bumbling and limb-flailing man appeared in the Tenth Doctor's costume! It was nice to be able to jump back to the very beginning; but as another new era begins, I'm gearing up for brand new adventures with the mysterious Twelfth Doctor! Thanks, **DWM**, for reminiscing.

LOUISE POND EMAIL

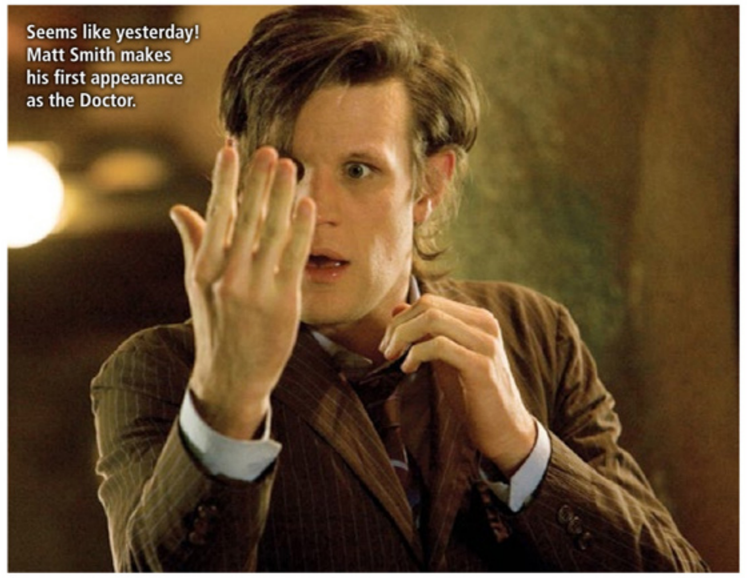
EFFECTS MASTERS

I really enjoyed the feature in **DWM** 470 on Mike Tucker and his visual effects buddies. The late 80s Seventh Doctor stories tend to get a bit of a bashing from fans, but reading their first hand accounts of how hard they worked on the series really shows how much they cared about *Doctor Who*, and were doing their best to make to it look as good as possible with the time and money available.

CHRIS CHESTER EMAIL

Many thanks for the great article on Mike Tucker and his crew. This was a great piece to read, as I've always been a fan of special effects, and all the work that went into all the models and miniatures made over the years. From those early days working on 1987's *Dragonfire*, right up to date with their work on the 50th anniversary story, I've always appreciated the skill of those chaps! I'm very much looking forward to the next instalments. Would it be possible to see similar articles on those talented people at Millennium Effects too? Here's hoping!

KEIRON WARD EMAIL



Seems like yesterday! Matt Smith makes his first appearance as the Doctor.

Reading the interview with Mike Tucker in **DWM** 471 made me appreciate that what the visuals effects team on *Doctor Who* managed to achieve in the early days of the show was nothing short of a miracle. Many of the models were truly impressive – far better than they should have been considering the small amount of money spent on them. But can you imagine, say, how incredible the opening of *The Trial of a Time Lord* might have looked if it had been given the sort of money allocated to effects today? The mind boggles!

DAVID PARKER EMAIL

CREEPY ZARBI

What a brilliant article on Shawcraft Models in **DWM** 469. Absolutely fascinating. I'd never found the Zarbi creepy until now, seeing that colour picture with the red eyes! These guys were true masters of their craft!

IAN O'BRIEN MANCHESTER

We're glad you liked the recent 'design of *Doctor Who*' articles. Now for a few thoughts on the approaching end of the DVD range...

RANGE COMPLETE?

How great to finally have an official *Doctor Who* DVD on my shelf with '*The Moonbase*' written on the spine! Yes, two of the episodes may be animations, but unless the original live action versions are discovered, I think this is really the best way of enjoying this and other incomplete *Doctor Who* serials. *The Moonbase* has always been a rather overlooked adventure, despite featuring the Cybermen's second appearance. Maybe this new version will raise its profile and it will be fully appreciated as one of the great Second Doctor stories?

Hopefully *The Crusade* will also receive the animation treatment in the not-too-distant future. Just like *The Moonbase*, two of that story's four episodes are currently missing, so presumably it wouldn't break the budget to animate them?

ARNOLD BROWN LITTLE BISPHAM, LANCS

Lovely though it is to have *The Moonbase* on DVD, can we please, please, please have a release for *The Underwater Menace* Episode 2 soon? On iTunes or on DVD, I don't mind. But we've been waiting over two years now, and I'm beginning to give up hope of ever seeing this classic fishy fun!

GAVIN WEBSTER EMAIL

Well, that's it, all over for the *Doctor Who* DVD range bar *The Underwater Menace*. I was there back in 1999, eagerly awaiting the release of *The Five Doctors* on shiny disc when the Beeb chose *Doctor Who* to spearhead the launch of its first steps into this new technology. I loved the TARDIS-console menu screen (and miss it even now), complete with slowed down version of ►

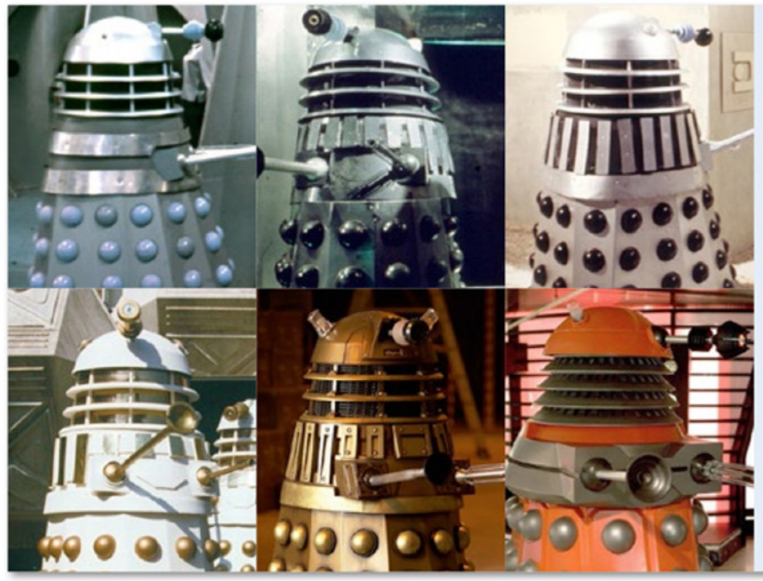
@DWMtweets

twitter

Join other **DWM** readers on Twitter!

- **@Venenofan** I loved your goodbye article to Matt Smith in **DWM** 470. It really allowed us to see a new side of him and his relationship with the show.
- **@Lee_JM75** I agree 100% with the Time Team: *Partners in Crime* is the best season opener of modern *Doctor Who*. Fast, funny & near perfect.
- **@OpinionGeeks** Just got **DWM** 470. Tom talking about numbering Doctors and Editors made me spit coffee!
- **@leighnev** Excellent review of *The Moonbase* in **DWM** 470 by Dr Matthew Sweet. Interesting, funny, honest and respectful. Lovely stuff.
- **@SawbonesHex (Colin Baker)** If I were to be offered the part now, I'd insist on wearing crocs, shorts and a t-shirt. Now that would be different – and comfy!
- **@Jeanette_Stent** Great cover to issue 470, and a nice photo of Matt. Though it still seems wrong to see him out of his costume!

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...



THE PLANET OF DECISION!

Their design is iconic, but the basic Dalek troops have changed a bit over the years... so what's *your* favourite Dalek? Is it the original 60s silver model? How about the dark grey versions introduced in 1972's *Day of the Daleks*? Maybe 1974's *Death to the Daleks* silver and black models get your vote? Or the cream and gold Daleks first seen in 1985's *Revelation of the Daleks*? How about the bronze model introduced in 2005's *Dalek*? Or the colourful Dalek Paradigm from 2010's *Victory of the Daleks*? To cast your vote, visit:

tinyurl.com/dwmpoll15

The poll will close on 11 April, and we'll reveal the results in issue 473. However, there are no prizes – it's just for fun!

In **DWM** 469, we asked you which of the Doctor's 13 regeneration scenes was your favourite? The most popular, with 23% of the votes, was the changeover from David Tennant into Matt Smith, easily beating the Peter Davison to Colin Baker regeneration into second place.

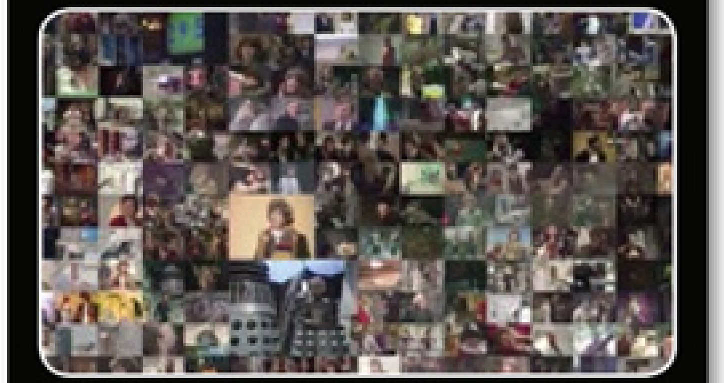
WILLIAM HARTNELL to PATRICK TROUGHTON	3%
PATRICK TROUGHTON to JON PERTWEE	2%
JON PERTWEE to TOM BAKER	4%
TOM BAKER to PETER DAVISON	11%
PETER DAVISON to COLIN BAKER	14%
COLIN BAKER to SYLVESTER McCOY	1%
SYLVESTER McCOY to PAUL McGANN	2%
PAUL McGANN to JOHN HURT	9%
JOHN HURT to CHRISTOPHER ECCLESTON	1%
CHRISTOPHER ECCLESTON to DAVID TENNANT	13%
DAVID TENNANT to DAVID TENNANT	6%
DAVID TENNANT to MATT SMITH	23%
MATT SMITH to PETER CAPALDI	12%

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Prior to animating the missing episodes of *The Ice Warriors*, animation company Quiros Entertainment produced this test sequence for *The Evil of the Daleks*. Search YouTube for: **Evil Chatterton**

Watch these fan-made colourised clips from every Dalek serial made in the monchrome 1960s, from *The Mutants* to *The Evil of the Daleks*. Search YouTube for: **The Daleks 63-67 in Colour**



Pushed for time? Then why not watch the first ten minutes of all 178 episodes of *Doctor Who* that star Tom Baker as the Fourth Doctor *at the same time*! Search YouTube for: **Tom Baker Omni**

This trailer for the animated *Mr Peabody & Sherman* compares the movie's hero – a super smart, time travelling, talking dog – with a certain other time traveller... Search YouTube for: **Peabody Who**

This opening to Mike and Bernie Winters' *Big Night Out* show from 1965 sees Bernie cast as the Doctor in an encounter with some rather odd looking Daleks. Visit: **tinyurl.com/drshmoo**

◀ the Peter Howell theme. It's been great to see the *Doctor Who* DVDs evolve into the most extensive and lovingly restored TV range in the world, complete with such a wealth of extras.

LANE BAINES EMAIL

It's the end, but the moment has been prepared for. One of the largest DVD collections ever is ending its run, unless the remaining lost episodes are found. It is a shame the BBC is not releasing William Hartnell's second season story *The Crusade* with the missing two episodes animated to complete his second season, or Steven Moffat's first *Doctor Who*, *The Curse of Fatal Death*. But we still have the releases of Peter Capaldi's episodes to look forward to...

COLIN KING EMAIL

I really enjoyed **DWM** 470's piece about Ian Levine's quest to find the missing episodes. For a lot of fans a missing episode is the holy grail. We were extremely fortunate that two stories were found recently. I cannot wait to see what else might return in future.

DARREN WHITE EMAIL

SINGLE OR A DOUBLE?

I've just finished reading issue 470 and something struck me about Matthew Sweet's review of *The Moonbase*. I'm not sure if it's just his eyes playing tricks, or if the fact he's imagining arms in the shape of boa constrictors means something more Freudian, but surely the reason that Cybermen having two elbows isn't mentioned anywhere or seen in any telesnaps is because they don't? In that photo of Ralph being attacked, you can actually see both arms side on – the right hand lined up with the left arm giving the illusion of cyber-double-jointedness. The number of golf balls gives it away! Sorry if this shatters his childhood memories!

CHRIS LANE EMAIL

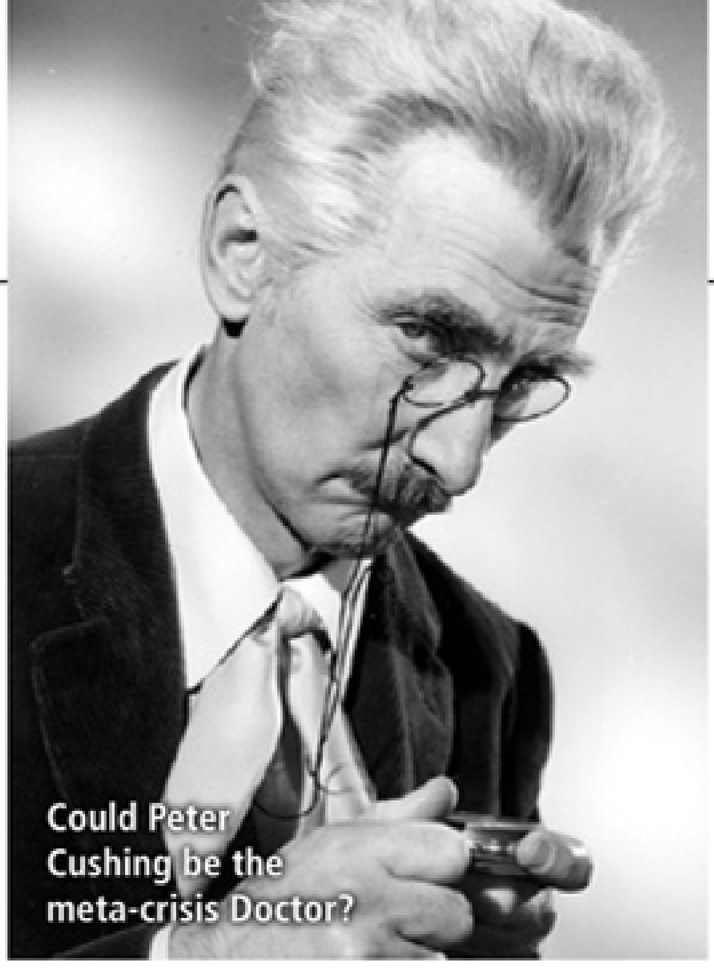
CENSORED!

If the Watcher in **DWM** 469 thought that some of the UK *Doctor Who* DVD ratings certificates were odd, what about some of the Australian ones?

Pyramids of Mars got a G (U) despite including scenes like the two mummies crushing Ernie. *The Seeds of Doom*, with its *Sweeney*-like fisticuffs, and homemade Molatov bombs got a G, as did *The Two Doctors*. Cannibalism, severed limbs, stabbings, rat-chomping and little old ladies being knocked on the head – kids stuff compared to *The Sensorites*, *The Dominators*, *The Time Monster* and *The Androids of Tara*, which all got PGs. *Attack of the Cybermen* might be tame in the UK, here it is only one of three stories across the whole range to get an M (15); the others being *The Ambassadors of Death* and the 1996 TV Movie.

The Watcher reckons *Attack*'s 'hand squishing' is the most gory, graphic scene in the show's history. Me, I reckon it's the bit in *The Brain of Morbius*, where Solon shoots Condo, there's a spray of blood, and Condo lurches about the place with a wet, ragged hole in his guts, thick blood slopping out. I hope this doesn't make me sound sick, but *Pyramids*, *Seeds*, *The Two Doctors*, *Morbius* and *Attack* will all be getting 10s from me in **DWM**'s latest survey!

PAUL SHAW ALBANY, WESTERN AUSTRALIA



Could Peter Cushing be the meta-crisis Doctor?

RADAGAST WHO?

I finally got round to seeing *The Hobbit: The Desolation of Smaug* last week, just before it leaves cinemas. Just wanted to say what a pleasure it is to see Sylvester McCoy up on the big screen in a major blockbuster movie as wizard Radagast, acting opposite Sir Ian McKellen. He seems to be having the time of his life, and it makes this Seventh Doctor fan very proud indeed!

JACK PHILLIPS CLEETHORPES

CUSHING CRISIS!

I have a theory on how Peter Cushing could be an 'official' Doctor. As we now know, the meta-crisis Doctor from 2008's *Journey's End* is a counted regeneration. So what if when he and Rose grow old they grow a TARDIS and finish it off themselves and travel back to the 60s and have kids. As this Doctor grows older, he becomes Peter Cushing!

LUKE NIALL McKAY NEWCASTLE

CHRISTOPHER BARRY

I was very sad to read of the death of Christopher Barry. What a hero. Constantly inventive and imaginative. He must surely have been a near miss for inclusion in *An Adventure in Space and Time*. I had some correspondence with the great man, a few years back. He lived in Hook Norton, not far from me, and I often thought about taking a tour of the Hook Norton Brewery and then asking Mr Barry if he'd like to join me for a drink afterwards. I never got round to it, and now it's too late. He was delightful in his correspondence, and wonderfully twinkly-eyed in his appearances on the DVD releases. What a shame that he has left us. Another one of the greats has gone, and we are all the worse off for it.

CHRIS WINWOOD EMAIL

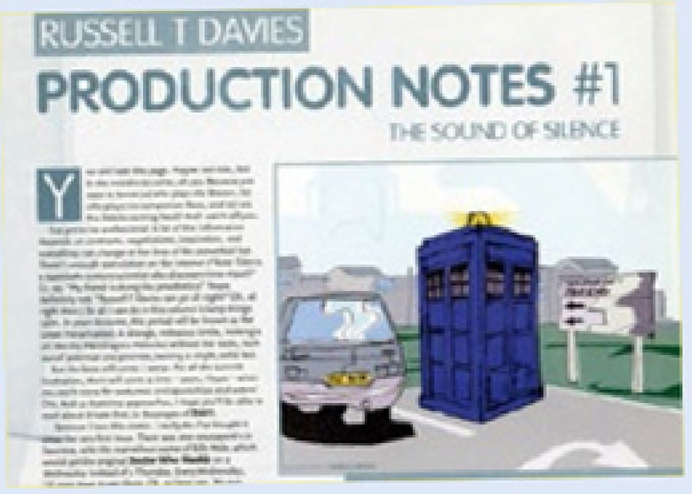
There will be a full tribute to the great Christopher Barry in a future issue. **DWM**

ON THIS MONTH... 10 YEARS AGO

It's 2004, and in **DWM** 341, a brand new column from Russell T Davies began...

DOCTOR WHO
THE NEXT STAGE!

RUSSELL WRITES!



RUSSELL T DAVIES

PRODUCTION NOTES #1

THE SOUND OF SILENCE

A momentous occasion as *Production Notes* graced **DWM**'s back page and *Doctor Who*'s showrunner Russell T Davies lifted the lid on the new series. 'You'll hate this page,' were the first words of a column that has been running ever since. 'Maybe not now, but in the months to come.' And Russell couldn't tell us a thing! 'I've got to be professional,' he confided. But the first script of *Doctor Who*'s return had been written. 'It contains the words "radial", "balcony" and "shunt",' teased Russell. 'It is beginning to begin.'

WRITERS ASSEMBLE!

As Russell wrestled with scripts, **DWM** announced the other writers who would be contributing scripts to the series. The list comprised Mark Gatiss, Paul Cornell, Robert Shearman, and a chap called Steven Moffat. "I'm very excited to be doing *Doctor Who*," Steven told **DWM**. "My agent rang me about the job just as I was leaving for the Comedy Awards where we won for *Coupling*. And I met Peter Davison. I don't need the rest of my life now, just December 10, 2003, on a loop!"

DALEKS FOUND!

On the *DWMail* letters page, readers were celebrating the return of the second episode from *The Daleks' Master Plan*, *Day of Armageddon*, to the BBC archives. 'Here's to the return of other missing episodes!' wrote Daniel Hughes. So say we all!

TWO GREAT COMIC COLLECTIONS

BBC
DOCTOR WHO
Scott Gray Mike Collins Martin Geraghty Dan McDaid
THE CHAINS OF OLYMPUS
PANINI COMICS
BBC
DOCTOR WHO
Scott Gray Martin Geraghty Mike Collins
HUNTERS OF THE BURNING STONE
PANINI COMICS

ON SALE NOW!

The amazing comic strip adventures of the Eleventh Doctor, Amy and Rory – plus the return of Ian and Barbara!

These two bumper volumes feature the collected comic strips from the pages of Doctor Who Magazine.
Plus: Both volumes include exclusive 'making of' material, design sketches and much more!

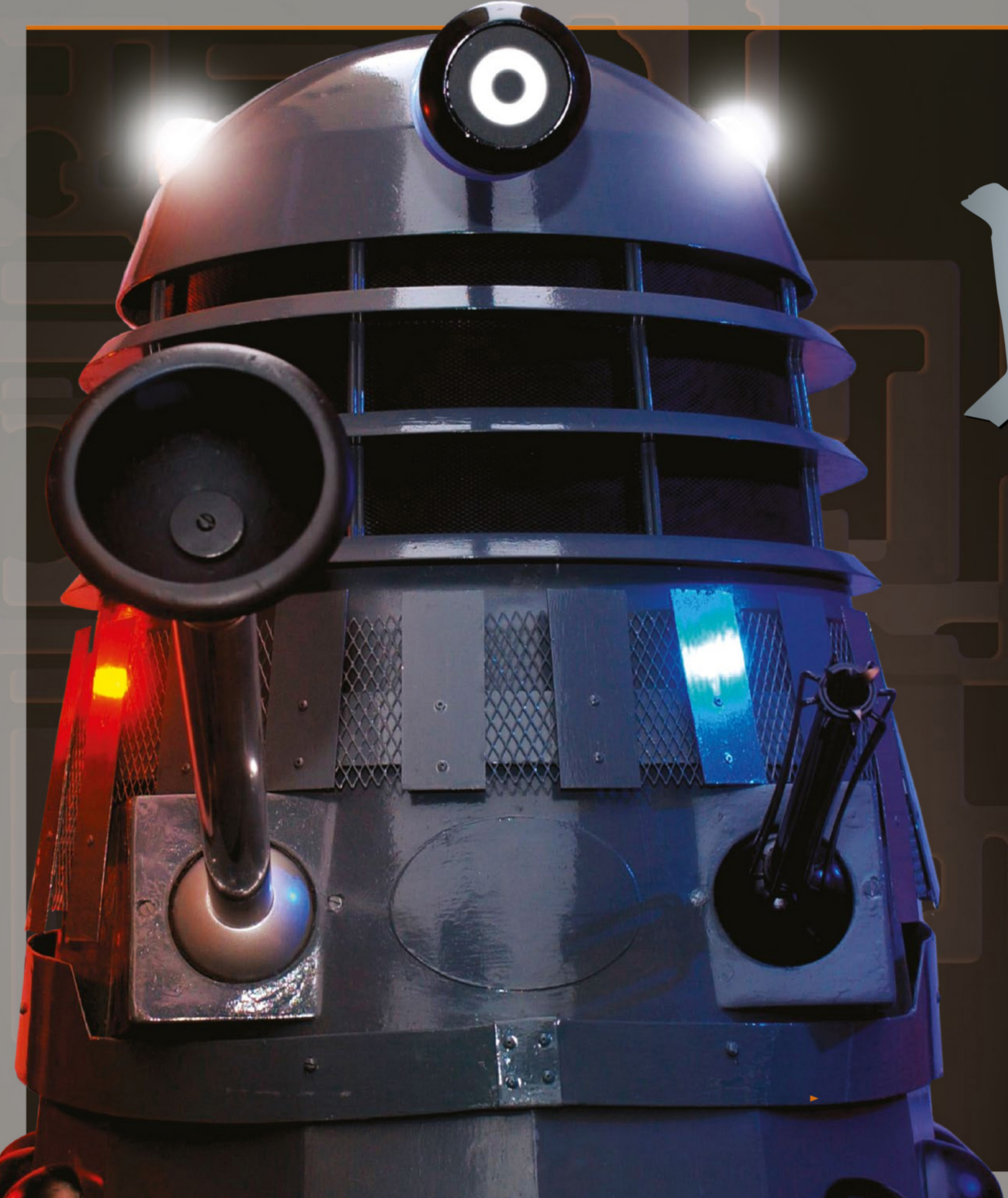


PHOTO © REX

WE ARE THE DALEKS

They are the ultimate *Doctor Who* monster, but just what is it about the Daleks that have made them so loved and feared for 50 years?

FEATURE BY **JONATHAN MORRIS**

The Daleks are the greatest *Doctor Who* monsters. They've been part of the show from almost the very beginning and have appeared in more stories than any other monsters (and several Doctors). They are a cultural icon, appearing on stamps, *Radio Times* covers, in advertisements for chocolate bars and innumerable comedy sketches. Even more than the Doctor or the TARDIS, they are the most widely-recognised element of the *Doctor Who* legend. But why were they such a success? What is the secret of their appeal? Why are they not just the greatest *Doctor Who* monsters but also one of the greatest fictional creations of all time, up there with Frankenstein and Dracula? What *is* the power of the Daleks?

To begin with their genesis, the largest part of the credit has to go to their creator, writer Terry Nation. Nation grew up in bomb-battered Cardiff during the war against Nazi Germany, and that experience informed much of his later work; the nature of tyranny, and the fight for survival at all costs. As a boy, his experience of war was drawn from watching war movies and reading *The Eagle*; as an adult, it was lived in 'the shadow of the bomb', with the images of the nuclear bombs on Hiroshima and Nagasaki, the resulting cases of radiation poisoning, the Cold War, the Cuban Missile crisis, the development of the neutron bomb and the threat of imminent nuclear obliteration never far away. When he sat down to write the first Dalek story, the horrors of World War II were still a recent memory, as recent to him then as the Spice Girls releasing *Wannabe*, Dolly the Sheep and the Paul McGann TV Movie are to us now.

So the resonance and power of the themes of that first story should not be underestimated. It was one of the first depictions of a post-nuclear holocaust on British television; when the BBC attempted an adult drama about the subject two years later, it was considered 'too horrifying' to be broadcast, and yet *Doctor Who* tackled the same subject matter at a quarter past five in the evening, albeit filtered through the trappings of science-fiction. In writing that story, it's obvious that Nation took inspiration from *The Time Machine* by HG Wells (by way of the George Pal film) with the Daleks and Thals as variations on the underground-dwelling Morlocks and the peaceful Eloi, as well as Wells' *The War of the Worlds*, *The Eagle's* Mekon and *Invaders from Mars* (1955) for the idea of an alien race whose brains have outgrown their bodies leaving them reliant on travel machines. But his genius was to take all these undeniably pulpy science-fiction concepts and wed them to the zeitgeist for post-nuclear apocalyptic fiction, in novels such as *On the Beach* by Nevil Shute and *The Chrysalids* by John Wyndham, and the current collective nightmare of a nuclear war that would leave the surviving population with hideous, radiation-induced mutations.

These mutations would require artificial assistance in order to survive, which is the central idea of the Dalek 'casing'. It's interesting to note that the Cybermen were borne of the same neurosis about the human form being artificially maintained, but while the Cybermen represent one solution – replacement parts – the Daleks represent another – an all-in-one life-support machine. The Daleks are in essence mobile upturned iron lungs, not enabling their ►

> **'The Daleks are like upturned iron lungs, not enabling their occupants but acting as their prisons, isolating them from the physical world.'**

50 GREAT DALEK MOMENTS TO SEEK AND LOCATE BEFORE YOU ARE EXTERMINATED

THE AMBUSH (1964)
Ian watches as the Daleks silently emerge from their city and surround the Thal leader, Temmosus – the first character to be exterminated.

DOCTOR WHO IN AN EXCITING ADVENTURE WITH THE DALEKS (1964)
Ian enters the Daleks' Master Room and catches sight of their leader – a glass Dalek with a 'repulsive creature' inside, 'sitting on a tiny seat'.

DAY OF RECKONING (1964)
Susan and David cower in the ruins as a Dalek patrol orders a man to stop. He is distraught and screams as he is exterminated.

DUEL OF THE DALEKS
(1965) Dalek Zeg leads an uprising against the Emperor, claiming greater strength. The Dalek Brain Machine decides how to proceed.

ZEG MUST PROVE BRAINS – EMPEROR MUST PROVE STRENGTH THE VICTOR OF A DUEL WILL RULE DALEKS

THE PLANET OF DECISION (1965)
"To defy Daleks is death!" The Daleks take on the flame-throwing Mechonoids in their city, resulting in a montage of metallic carnage.

DOCTOR WHO AND THE DALEKS (1965)
The incline leading up to the Dalek city slides apart revealing a wall of blinding light. The Daleks emerge from their city. "Do not move!"

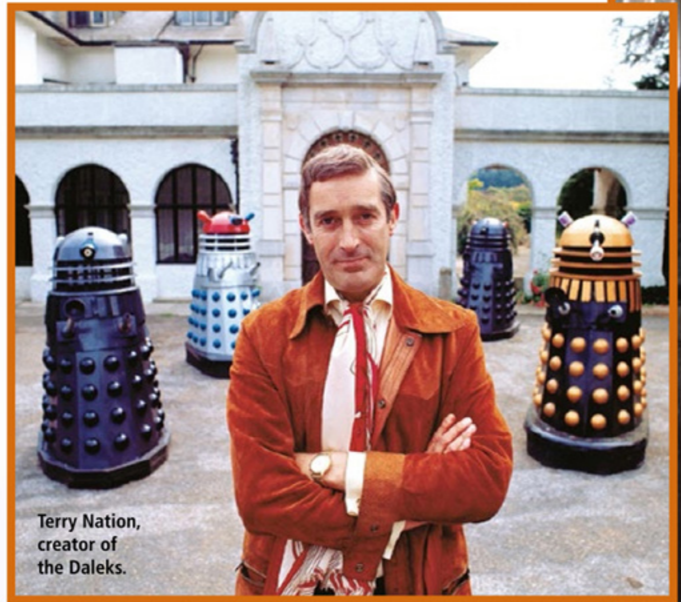
MISSION TO THE UNKNOWN (1965) The alien delegates pledge allegiance to the Daleks and join them in a triumphal chant. "Victory! Victory! Victory!"

THE DESTRUCTION OF TIME (1966) The Black Dalek informs Mavic Chen that their alliance is over. Chen blithely continues to give the Daleks orders, they remain impassive and silent.

DALEKS' INVASION EARTH 2150 A.D. (1966)
Brockley realises that the Daleks won't thank him for betraying the Doctor. He retreats into a store shed – which the Daleks destroy in a massive explosion.

THE POWER OF THE DALEKS (1966)

As the Doctor struggles to convince the colonists the Dalek is dangerous, it advances towards him repeating "I am your ser-vant!"



Terry Nation, creator of the Daleks.

◄ occupants but acting as their prisons, keeping them alive by isolating them for the physical world.

There's a sense that Nation's comedy background may have informed the Daleks too; there is a satirical irony behind the notion that a race obsessed with genetic purity – like the Nazis – becomes malformed and infirm, whilst their enemies – the 'mutations' – have become perfect, healthy Aryans. It is an uncomfortable parallel to draw, but the Nazis' policy of 'racial hygiene' targeted those with disabilities while many of their leading figures were far from perfect physical specimens. Nation would later make this irony even more explicit in 1975's *Genesis of the Daleks*, in which the Kaled race strives to rid itself of 'imperfects' to keep the race pure, whilst its greatest scientist is about as far from physical perfection as it is possible to get. And in that story we learn that the Daleks were created as a result of Davros not only experimenting to find the Kaleds' 'final mutational form' but by tampering with the resulting creature's genetics; the pursuit of racial purity leading to absolute racial corruption.

The Daleks represent the idea of eugenics, and that, I suspect, is at the heart of what makes them so terrifying. Just as it is an instinctive human response to be attracted by physical beauty, health and by the human body shape and movement, the reverse is also true. Humans are often repelled by the thought of imperfections and injuries, or creatures that have non-human form and movement. It's another uncomfortable fact to draw attention to, but this repulsion – a form of 'dysmorphophobia' – is central to the idea of virtually every monster in fiction. People find the sight of deformity and injury unsettling and fiction has exploited that since the days of *Richard III*, through *Frankenstein* and *The Phantom of the Opera*. Thankfully it is less cynical than it used to be – *Doctor Who* no longer has villains wearing masks to conceal their facial disfigurement – but the Daleks tap into this fear directly. They represent an extreme of infirmity, a body reliant on technology for survival, but they also have a non-human body shape, no human movement, no face, no eye contact, no human points of reference whatsoever. They don't walk like us, they don't speak like us. All the anthropomorphic cues that humans instinctively look for are absent. As Terry Nation specified in the first script, 'They are legless, moving on a round base. They have no human features. A lens on a flexible shaft acts as an eye. Arms with mechanical grips for hands.'

Of course, when it comes to the Daleks' appearance, credit must be given to their designer, Raymond Cusick. His original Dalek design is particularly effective because, in avoiding the normal human body shape he created the impression that there is no room for a human inside (avoiding the normal 'man in a rubber suit' syndrome). The design combines sleek art-deco futurism with militaristic, tank-like elements – the sloped, slat armour and revolving turrets (closely resembling Allan Williams Pill Boxes) evoking the imagery of World War II.

The Dalek movement: operator John Scott Martin is sealed into his case...

> 'It's only in their second story that the Daleks are reinvented as out-and-out villains...'

The fact that we only ever see the Dalek 'casings' is also part of their power; the idea that their true nature is hidden and too terrible to be seen (except as glimpses, the occasional claw or seething blob), leaving the viewer's imagination to furnish the creature within. If the Daleks had been created today, one suspects that the 'neck' section would be transparent to reveal the squirming, octopus-like cyclops inside, but by avoiding this, the Daleks have their cake and eat it; even when you are seeing them, you're not seeing them as they really are, you're only seeing the mask (like the Phantom of the Opera or Darth Vader). Which means, almost uniquely amongst *Doctor Who* monsters, the Daleks are more effective on-screen than off, because there's always a part of them kept veiled.

As well as their appearance, there is also their movement. Those first Dalek operators, and all the unsung heroes since, deserve some of the credit for their appeal because they were the ones to bring those pepperpots to life. It's not solely a case of them gliding about like Georgian State Dancers, although that is part of it. There is also all the other movement; the jerking gun-stalks and sucker arms, the revolving turret and the raising and the lowering of the eyepiece with its growing and shrinking iris. Their movement is limited so every tiny twitch counts; think of stories like *The Power of the Daleks* (1966) and *Dalek* (2005) where so much is made of just the lifting of the eyepiece and the illumination of the indicator lights. And sometimes it's their sheer motionlessness that makes them eerie; you know they are watching, evaluating, waiting for the perfect moment to lurch into action.

Their appearance and movement aren't the only ways that Daleks tap into innate fears. Just as they don't display any non-verbal cues, their voices confer no verbal cues either, no normal human inflections, just speech reduced to bare rudiments but imbued with pure hatred; a harsh, stentorian, terse monotone. There is nothing robotic about the Daleks' voice; they are very emotional but it's the *same* emotion, at the same hysterical pitch (which is why the exceptions to this are so chilling, such as the Daleks pretending to be abject in *The Power of the Daleks, Dalek* and *Victory of the Daleks* (2010) and the child-Daleks in 1967's *The Evil of the Daleks*). So credit is due to Peter Hawkins, David Graham, Roy Skelton and Nicholas Briggs amongst others.

Their voice also plays on elements of dysmorphophobia. Their guttural, rasping voice is not dissimilar to a mechanical larynx (which would have been a familiar sound to many viewers in the 1960s given the number of war-wounded and the ubiquity of smoking-related throat disease). And, as pointed out in the 1977 *The Lively Arts* documentary *Whose Doctor Who*, the Daleks display some qualities that are associated with autism; a lack of empathy and verbal cues, a dependency on logic, routine and hierarchy, and a tendency to emotional extremes. Daleks are also pure psychopaths, intelligent and manipulative, 'devoid of conscience' and prone to bouts of psychotic rage. In addition, they exhibit all the traits of malevolent antisocial personality disorder, particularly their belligerence and callousness (they don't even have the word 'pity' registered in their vocabulary banks). It's even possible that some of their appeal for children is that Daleks are themselves like children, locked in a permanent tantrum if they don't get their own way and wanting to lash out and smash their toys (or exterminate their teachers). So there may be an element of playing on viewers' fear of acute mental illness (or at least denying them the cues that would permit empathy).

So these are the four basic elements to the Daleks' menace; their nature, their appearance, their movement and their manner. Even without all four elements in use they are effective, as demonstrated by Daleks' appearances in print, in comic strips and in audios. But on screen you have all four elements working together. And they're all about one central idea; alienation. A Dalek is a creature cut off from the most basic human experiences, incapable of love, or even of something as basic as touching – as the Doctor says in *Doomsday* (2006), it is the one thing a Dalek can't do, "Sealed inside your casing. Not feeling anything ever, from birth to death, locked inside a cold metal cage. Completely alone." To be a Dalek is to endure a living death with no reason to go on living except survival itself. And an insatiable desire to conquer, destroy and wipe out all other species just because they're different. That's the horror of the Daleks; imagining how terrible it must be to be one.

The Daleks' first story establishes a great deal about the race (indeed, one of their strengths is that they are introduced with such a detailed back-story, even if that back-story is mostly ignored in their subsequent appearances), but in that first story they are presented as genocidal and xenophobic as a result of circumstance, a once-peaceful civilisation forced to use a neutron bomb in the face of aggression from the warlike Thals, now trapped in travel machines which they are desperate to leave. It's only when they discover they are reliant on radiation that they realise their only future – their only chance of survival, their only hope of leaving their city and rebuilding the world – is if they bombard the atmosphere with radiation.

So it's only in their second story, 1964's *The Dalek Invasion of Earth* that the Daleks are reinvented as out-and-out villains, with Nation drawing even more heavily and explicitly on the events of World War II. The shots of the Daleks on patrol in Trafalgar Square and other London landmarks are the equivalent of the Nazi army parading down the Champs Élyseés in Paris in 1941. The story draws on the imagery of Vichy France and the Blitz, showing us London in ruins in a world laid low by plague (biological warfare being an ever-present fear during the war). There's a resistance movement – literally an underground movement, evoking the use of underground stations as shelters with families huddled around the radio listening to propaganda broadcasts. The Dalek saucers are the menace in sky, evoking both the Blitz and the sight of barrage balloons. There are food shortages and black marketeers, there are civilians willing to co-operate with the oppressors just for bread and sugar. The Daleks kill civilians in the street and have established work camps ("The Daleks offer you life" recalling the Nazis' "Arbeit macht frei"). Just as the Nazis conscripted soldiers from occupied nations, this story has the Robomen, the equivalent of footsoldiers to the Daleks' Waffen-SS, with brother turning against brother (Larry twice mentions his brother Phil who works in the mine, but when he finally locates him, he finds he has been turned into a Roboman). The parallels with World War II are so explicit it's only the fact that the story is presented in the manner of a ►

THE EVIL OF THE DALEKS (1967)
The Daleks instilled with the Human Factor enter the Emperor's control room. "Do not fight in here!" it bellows, to no avail.

OUT OF THE UNKNOWN: GET OFF MY CLOUD (1968)
Sports reporter Pete Parnell relates a childhood nightmare to his psychiatrist; Daleks bursting into his bedroom chanting "Exterminate, annihilate, destroy!"

DAY OF THE DALEKS (1972)
The Daleks order the Controller to increase productivity and reduce labour costs. "Only the weak will die. Inefficient workers slow down production!"

FRONTIER IN SPACE (1973)
"I've brought some old friends along to meet you," the Master announces as several Daleks glide into view on the clifftop beside him.

PLANET OF THE DALEKS
(1973) The Spiridon Wester releases the bacteria in the Dalek laboratory, leaving the Daleks there trapped forever. "We can never leave here. Never, never, never!"

DEATH TO THE DALEKS
(1974) Realising it has allowed a prisoner to escape, a Dalek self-destructs, using its dying moments to do a surprisingly accurate Kenneth Williams impersonation.

GENESIS OF THE DALEKS
(1975) Cheers of jubilation in the Thal city turn to screams of terror as the Daleks attack. The Doctor and Bettan duck out of sight.

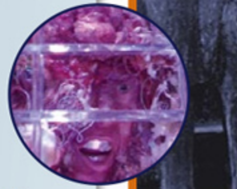
DESTINY OF THE DALEKS (1979) The Daleks subject a terrified Romana to their truth detector, accusing her of being a spy. "False, false, false!" she screams. "Detector indicates truthful response."

ABSLOM DAAK – DALEK KILLER
(1980) Princess Taiyin is exterminated and dies in Daak's arms. He shoots the Dalek responsible and declares "I'm gonna kill every damned, stinking Dalek in the galaxy!"

DOCTOR WHO AND THE DOGS OF DOOM (1980)
The Doctor discovers the Werelox have been taking orders from creatures like robots that want to exterminate – the 'evil ones' are the Daleks!

THE FIVE DOCTORS (1983) The First Doctor and Susan are reunited in a maze of shadowy corridors. The Doctor wonders where they are – as the shadow of Dalek appears.

RESURRECTION OF THE DALEKS (1984) Daleks take on Daleks in a fight to the death in a disused warehouse. "Nothing must interfere with the true destiny of the Daleks!"



REVELATION OF THE DALEKS (1985) Natasha discovers her father in the process of being converted into a Dalek. "If you ever loved me, Natasha, kill me!" he begs.

REMEMBRANCE OF THE DALEKS (1988) The Doctor trips on the cellar stairs and watches in disbelieving horror as a Dalek ascends the stairs towards him. "You will be exterminated! Exterminated!"

DOCTOR WHO – THE ULTIMATE ADVENTURE (1989) The Daleks return in a stage production, the first act climaxing with a pursuit through the time vortex and the Daleks bursting into the TARDIS.

NEMESIS OF THE DALEKS (1989) The Daleks have the Doctor at their mercy and are about to exterminate him when Abslom Daak turns up and beheads them with his chainsword!

EMPEROR OF THE DALEKS (1993) The Daleks send the Doctor and Abslom Daak to a jungle world to recover Davros. The planet is Spiridon – and Davros has a Dalek army!

WAR OF THE DALEKS (1997) The Dalek Prime explains how it created a replica of Skaro to be destroyed by the Hand of Omega, allowing the real Skaro to survive!

THE APOCALYPSE ELEMENT (2000) The Daleks manage to land on Gallifrey and make their way through the capitol using the eyes of dead guards to bypass the retinal security locks.

DALEK EMPIRE: PROJECT INFINITY (2002) The Daleks make contact with a parallel universe where the Daleks are the supreme life form. But the parallel universe Daleks declare war on them!

DOCTOR WHO
DALEK EMPIRE
4. PROJECT INFINITY

A more light-hearted approach... The Daleks adopt the role of generic sci-fi bad guys...

◄ *Boy's Own* action adventure that prevents it from being inappropriately harrowing; even so, it is as dark as *Doctor Who* has ever got.

The Robomen introduce another element of the Daleks' power, the idea that they will convert their victims into becoming Dalek-like themselves. It's an idea that occurs again and again; in *The Evil of the Daleks* the Daleks control Terrall's mind and imbue Maxtible with the 'Dalek Factor'; in *Revelation of the Daleks* (1985) Stengos is discovered in the process of Dalek conditioning; in *Remembrance of the Daleks* (1988) the school caretaker is mind-controlled and a young girl has been slaved to a battle computer; in *The Parting of the Ways* (2005) the Daleks are 'harvesting the waste of humanity' to 'nurture' and 'cultivate' as Daleks; in *Evolution of the Daleks* (2007) they wipe their victims' minds and fill them with 'Dalek ideas'; in *Asylum of the Daleks* (2012) the Daleks have converted Oswin Oswald (for her genius, just like the girl in *Remembrance of the Daleks*); and they can also turn humans into their 'puppets' with their own eyestalks, as with Darla and Tasha Lem in *The Time of the Doctor* (2013). But possibly the most effective use of the trope has been in the 2006 novel *I am a Dalek*, which is all about the psychological horror of being converted into one. The one silver lining is that these conversions tend to be unsuccessful; Robomen committing suicide and humans overcoming their mental conditioning through will-power.

In the Daleks' third story, it's clear that Nation is pulling back from the Nazi allegory and – with one eye on the merchandising – he treats the Daleks as generic sci-fi monsters ripe for mockery; the Dalek confrontation with Morton Dill is virtually indistinguishable from a variety show sketch. The story does, however, introduce the potentially horrific idea of the Daleks creating robot simulacra; an idea not entirely successful in its realisation here, or in *Resurrection of the Daleks* (1984) and *Victory of the Daleks* where, on both occasions, the Daleks' own creation breaks its conditioning and turns against them. (As an aside, it does seem that Daleks are rather myopic; in their first story they find it hard to tell humans apart, in their second they can't tell humans from dummies, and in *Victory of the Daleks* they can't even tell a Jammie Dodger from a self destruct. Plus there are all the occasions where they fail to spot someone in plain view, where they fail to hit a target at close range, and all the times they have been blinded by someone obscuring or damaging their eyepiece. So it's no surprise that their attempts at creating robot duplicates are not altogether convincing!)

> **'*Genesis of the Daleks* raises the question of whether the Daleks are truly evil or simply conditioned to survive…'**

Mission to the Unknown and *The Daleks' Master Plan* restore the Daleks to their former formidable glory, ruthless and intelligent but with an additional element; cunning. They are creatures that prey on the flaws of others, their ambition and greed, manipulating their allies to serve their own ends only to despatch them when they are superfluous to requirements. That devious streak is brought to the fore by David Whitaker in *The Power of the Daleks*, in which the Daleks gain power by playing on Lesterson's greed for glory, on Bragen's greed for power and the rebels' envy, and in *The Evil of the Daleks* where they prey on Maxtible's avarice and manipulate the Doctor into helping them.

In addition to presenting the Daleks as Mephistophelean provocateurs, Whitaker adds to their menace by having them behave in an uncharacteristic fashion (acting as servants or playing children's games) and, in *The Evil of the Daleks*, placing them in the incongruous setting of a gloomy Victorian mansion.

The evil genius Davros, at the birth of the Daleks...

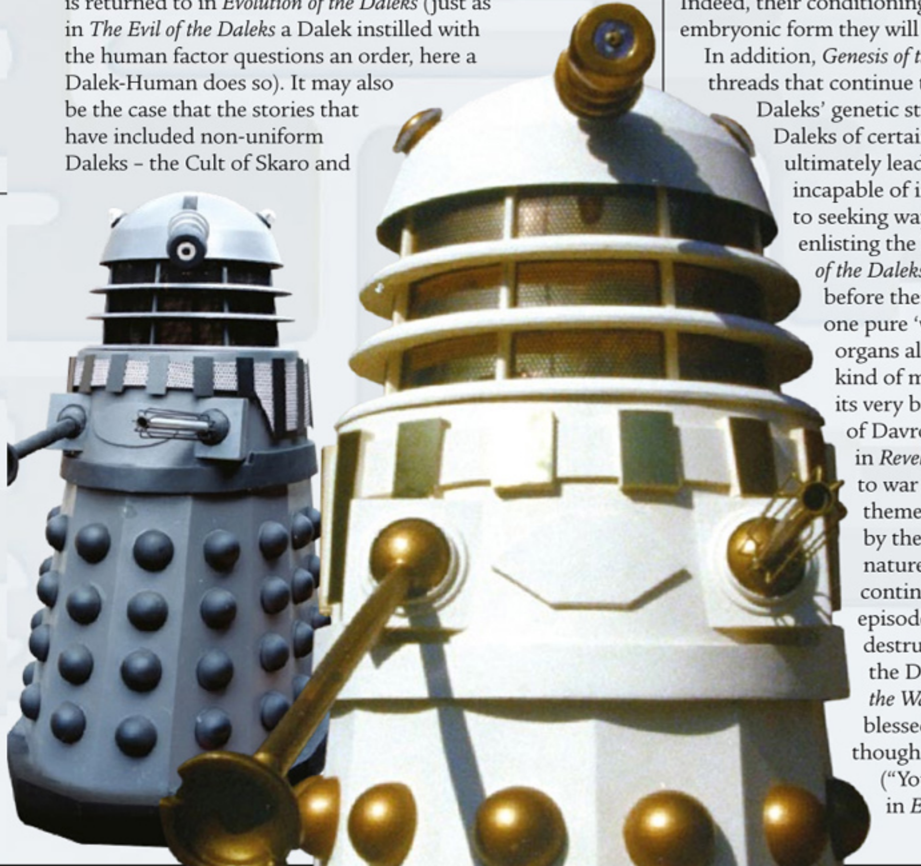
But the third and most psychologically powerful element that Whitaker identified was the Daleks' uniformity; that there are thousands of them, all identical. Again, this takes us back to the Nazis and the image of massed followers at the Nuremburg rallies; they may all be individuals capable of free will and goodness, but they are subsumed into an homogenous mass, a collective military machine without conscience. *The Power of the Daleks* shows us a relentless stream of Daleks rolling off a production line and gathering in a victory rally; *The Evil of the Daleks* builds on the idea of total conformity being the source of the Daleks' strength – the idea that they must 'obey' – but also presents it as their weakness, as the introduction of free will, individuality and dissent tears their society apart in a matter of minutes. Just as the Daleks embody a loss of humanity, the idea of a loss of individuality plays on a primal fear, and is returned to again and again with the sight of Dalek armies gathered in their spaceships or streaming out of Canary Wharf to attack in *The Parting of the Ways*, *Doomsday* and *Asylum of the Daleks*. The trope of the Daleks' lack of individuality is returned to in *Evolution of the Daleks* (just as in *The Evil of the Daleks* a Dalek instilled with the human factor questions an order, here a Dalek-Human does so). It may also be the case that the stories that have included non-uniform Daleks – the Cult of Skaro and the new Dalek Paradigm in *Victory of the Daleks* – have been less effective because uniformity is such an essential part of the Dalek concept (and where previously Daleks were compact, militaristic, metallic and capable of rapid, subtle movement, the Dalek Paradigm are bulky, colourful, plastic and unwieldy. It's an indication of the importance of the original design that as soon as you move away from that, they cease to be threatening).

The Daleks' subsequent appearances during the 1970s did not develop the race a great deal; *Day of the Daleks* reprises many of the elements of *The Dalek Invasion of Earth*, once again utilising the imagery of Nazi-occupied Europe (the Doctor calls the Controller a 'quisling', referring to the collaborationist regime in Norway). It also reiterates the idea that the Doctor is the Daleks' number one enemy (previously established in *The Chase* and *The Evil of the Daleks*). *Planet of the Daleks* and *Death to the Daleks* reprise the idea of Daleks as a military force (taking hostages, establishing work camps and using plague as a weapon) but make no effort to cultivate their menace; even their gimmicks of invisibility and Daleks without firepower are discarded almost as soon as they are introduced.

Which brings us to *Genesis of the Daleks*. As already mentioned, it re-emphasised the Daleks' link with the eugenic policies of the Nazi regime, taking inspiration from the last days of Hitler in the Berlin bunker (Terry Nation channelling the zeitgeist once again as both a film and an LWT drama about Hitler's final days had been produced in 1973). The Nazi allegory extends to the costumes, the sets and even the salutes, while the character of Davros is the most all-encompassing and powerful use of dysmorphophobia; he is wheelchair-bound and missing a limb, he is blind and reliant on a single artificial eye, he is reliant on machinery to speak and breathe, a corpse animated by a life-support. He's also old and wizened (playing on gerontophobia); the body-horror of Davros is that he is a half-way house between man and Dalek, reinventing his race in his own image (with the character portrayed as a cross between Hitler and Mengele). Nation didn't invent the idea of a genius turned evil as the result of infirmity, but he took that idea to its ultimate iteration.

Genesis of the Daleks also raises the question of whether the Daleks are truly evil; Davros argues that they are conditioned simply to survive, and if the Daleks are not capable of moral choice ('a judgement of right and wrong') then their aggression is not 'evil' but a matter of genetic conditioning. Indeed, their conditioning is so acute that even in their embryonic form they will instinctively attack.

In addition, *Genesis of the Daleks* originates two ongoing threads that continue to this day. By tampering with the Daleks' genetic structure, Davros has deprived the Daleks of certain psychological elements which will ultimately lead them to becoming slaves to logic, incapable of irrational thought, and lead them to seeking ways to regain what they have lost (by enlisting the help of Davros in 1979's *Destiny of the Daleks* and *Resurrection of the Daleks*) before their species splits into two factions, one pure 'with vestigial limbs and sensory organs almost amoeboid', one with 'some kind of mechanical prosthesis grafted into its very body' (presumably a continuation of Davros' attempt to create a new race in *Revelation of the Daleks*) which then go to war (*Remembrance of the Daleks*). This theme of the Daleks being preoccupied by their own racial purity as their own nature becomes ever-more corrupted continues into the twenty-first-century episodes, as the Dalek in *Dalek* self-destructs rather than become impure, the Dalek Emperor in *The Parting of the Ways* breeds a race of 'pure and blessed' Daleks from humans even though the idea is a blasphemy to them ("You hate your own existence") and in *Evolution of the Daleks* Dalek Sec ►



ALL HAIL THE SAVIOUR!

THE CHILDREN OF THE REVOLUTION (2002) The Daleks surround the Doctor, raising their sucker arms in salute. "You are the Doctor! The saviour of the Daleks! ALL HAIL THE SAVIOUR!"

JUBILEE (2003) The Daleks come across Rochester's dwarf-operated Daleks singing about how they are naughty and like to do wrong. The real Daleks exterminate them. "DALEKS DO NOT SING."

BERNICE SUMMERFIELD: DEATH AND THE DALEKS (2004) Benny is not impressed by the Daleks. "You have the firepower to have a go at the rest of the universe but no, you twat about!"

DALEK (2005) Simmons makes the fatal mistake of mocking the reawakened Dalek. "Whaddya gonna do? Sucker me to death?" He turns out to be very correct.

THE PARTING OF THE WAYS (2005) The Daleks locate Lynda in the observation gallery. A Dalek appears outside in space, its indicators flash soundlessly and it blasts through the window.

I AM A DALEK (2006) A Dalek attacks a train carriage. "The Doctor will stop you," says Frank. "The Doctor is not here," the Dalek answers and exterminates him.

DOOMSDAY (2006) The Daleks refuse the Cyberleader's offer of an alliance and commence hostilities. "This is not war," states Dalek Sec. "This is pest control!"

I, DAVROS: GUILT (2006) Baran, the Thal who once saved Davros' life, becomes the subject of one of his experiments. Assisted by Nyder, Davros transforms Baran into the very first Dalek.

DALEKS IN MANHATTAN (2007) A Dalek admires the Manhattan skyline. "My planet is gone, destroyed in a great war, yet versions of this city stand throughout history."

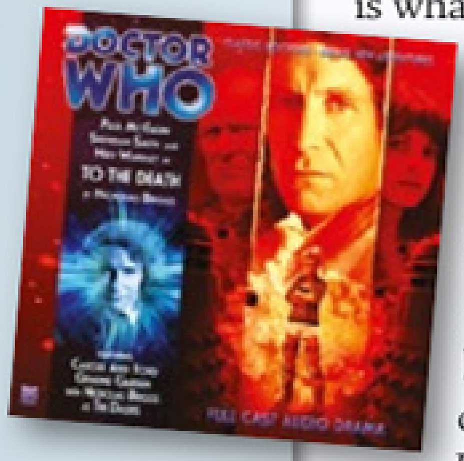
THE STOLEN EARTH (2008) Wilf fires a paint gun at a Dalek, coating its eyepiece but the paint merely dissolves. The Dalek turns towards him. "My vision is *not* impaired."

JOURNEY'S END (2008)
In a wood 60 miles outside Nuremburg, Martha hides from two German-speaking Daleks. "*Halt! Sonst warden wir Sie exterminieren! Sie sind jetzt ein Gefangener der Daleks!*"

VICTORY OF THE DALEKS (2010)
"Would you care for some tea?" The Doctor is convinced the Dalek is up to something and attacks it with a spanner. "You do not require tea?"

THE BIG BANG (2010)
The Doctor is so busy explaining the plot to River Song he fails to spot the Dalek sneaking up behind him until it is too late.

TO THE DEATH (2011)
"The human is surplus to requirements. She is to be exterminated." Tamsin begs the Doctor to help but there's nothing he can do to save her.



THE ELITE (2011)
At the end of episode two the High Priest is placed in its throne. The throne is sealed and it speaks with its own voice...

THE CURSE OF DAVROS (2012)
The Daleks join Napoleon's forces in the Battle of Waterloo. "The British are the enemies of the Daleks. They must be exterminated!"

ASYLUM OF THE DALEKS (2012) Rory tries to mollify a Dalek by returning one of its 'eggs'. But the Dalek is merely waking up. "Eggs. Stir. Min. Ate!"

THE LAST DAY (2013) One Dalek makes it through the sky trench protecting Arcadia. "One Dalek incoming." But it is only the first of thousands...

THE DAY OF THE DOCTOR (2013) The Daleks launch an all-out assault on the Capital, swooping through the towers, obliterating the guards and gliding through the flames in glorious 3-D.

THE TIME OF THE DOCTOR (2013)
"Love from Gallifrey, boys!" The Doctor uses the force of his thirteenth regeneration to blast the Dalek mothership out of the sky.

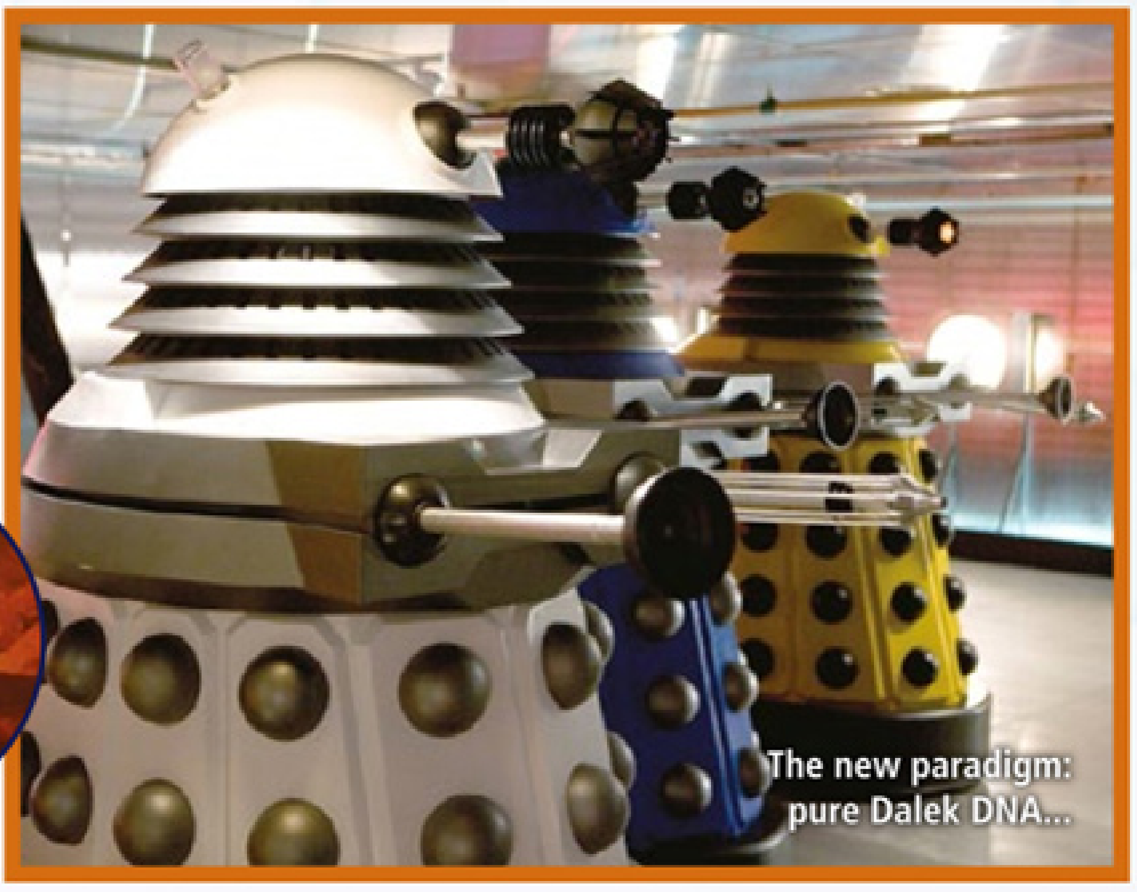
attempts to 'evolve' his race as human hybrids, bringing himself into conflict with the rest of the Cult of Skaro that remain true to the idea of racial purity. This, in turn, leads us to *Victory of the Daleks* in which the Daleks reboot their species using 'pure Dalek' DNA and where the Dalek Paradigm exterminate those Daleks that are now so 'impure' the Progenitor Device does not recognise them.

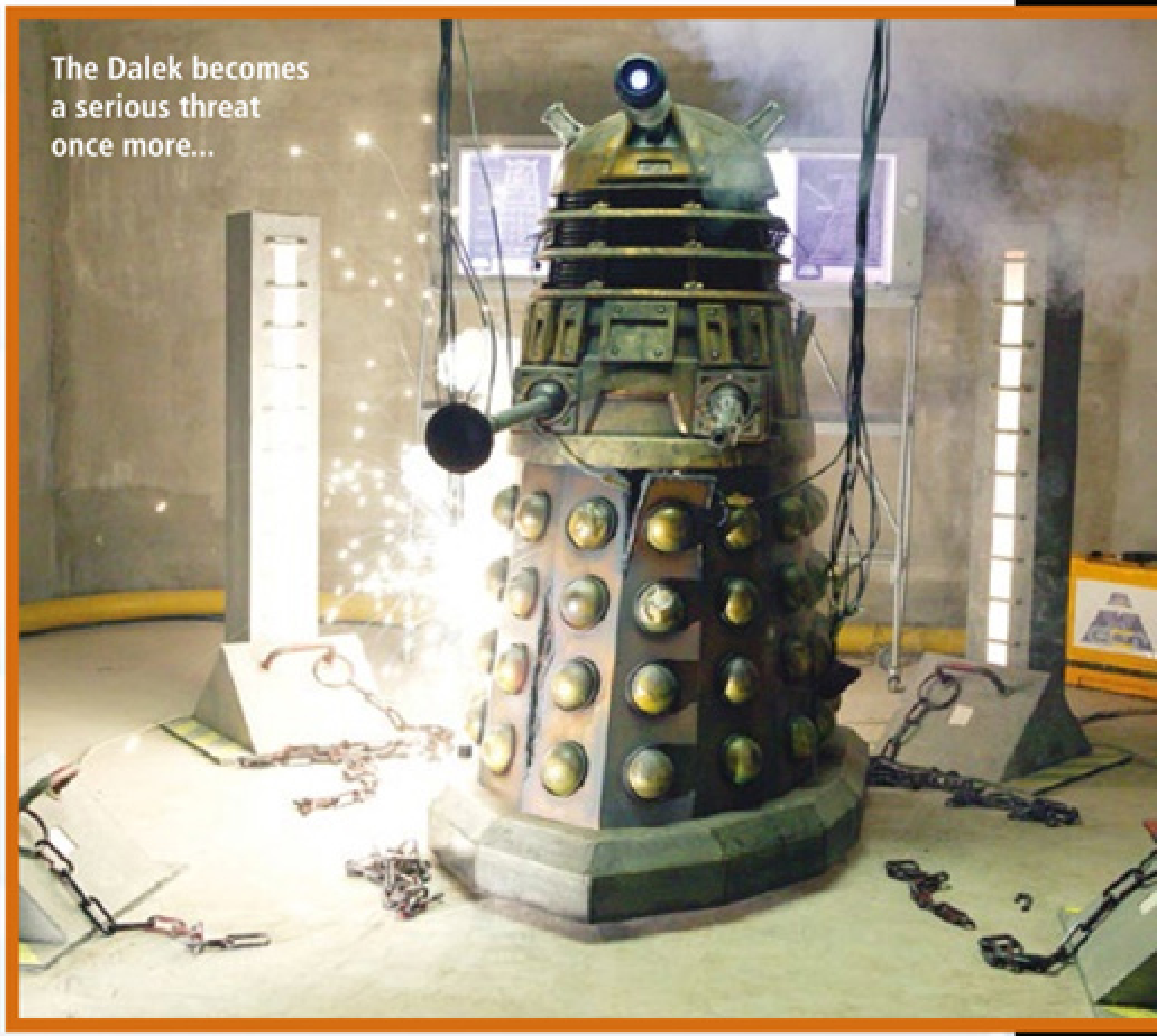
It's interesting that this theme underpins so many otherwise wildly different Dalek stories, which is another of the strengths of the Daleks as monsters; their versatility. Other monsters' stories are largely predicated by their *modus operandi* (any new Krynoid story, for example, would be similar to 1976's *The Seeds of Doom,* as a Krynoid's aims and abilities are tailored to a specific story) but even as the Daleks' motivation of universal domination to ensure their own survival remain constant, their stories can keep covering new ground. They can keep being updated and reinvented, as new writers keep finding fresh contexts in which to explore the underlying theme of racial purity. For instance, *The Parting of the Ways* recasts the Daleks as religious fundamentalists (a Dalek Taliban) while *Remembrance of the Daleks* draws a parallel between the Daleks' racial conflict and the racial strife of the 1960s.

The second plot thread originated in *Genesis of the Daleks* is what ultimately becomes the Time War. The story begins with the Time Lords predicting that the Daleks will "become the dominant creature in the universe" and they enlist the Doctor to avert their creation or affect their genetic development. From this point on, both races are at war, willing to re-write history to their own ends; in *Resurrection of the Daleks* the Daleks have a scheme to use duplicates of the Doctor and his companions to assassinate the High Council, while in *Remembrance of the Daleks* the Doctor uses Time Lord technology to destroy Skaro. And yet, a few years later in the 1996 TV Movie Skaro has been resurrected (and is home to a race of Daleks apparently on good terms with the Time Lords). Then *Dalek, The Parting of the Ways, Doomsday* and 2008's *The Stolen Earth/Journey's End* explore the after-effects of the Time War, the Daleks rebuilding their strength, altering their nature and finally returning to the Time War to recover Davros and generate a new race of 'true Daleks' from his body cells. And, most recently, *The Day of the Doctor* (2013) reveals that not only the Daleks survived to fight another day, but the Time Lords did too, somewhere.

In essence, the Daleks have become a crucial part of the *Doctor Who* legend; the Doctor's greatest foes, the only ones capable of wiping out his race; a race too deadly to be used in the games of Rassilon; a race that can survive even being wiped out of existence in 2010's *The Big Bang*. In turn, the Doctor is the Daleks' greatest foe, identified as 'the Oncoming Storm' and 'the Predator'. They keep a database on his appearances (seen in 2008's *The Next Doctor)* and he is the only being whose testimony is acceptable to their Progenitor device.

Which brings us to *Dalek*, where the presence of the Doctor is necessary and sufficient to bring the (apparently) last Dalek back to life. In reintroducing the race for the twenty-first century, *Dalek* is the most significant Dalek story of recent years. It reprises many of their finest moments from earlier stories, particularly *The Power of the Daleks,* while going out of its way to address every potential weakness. In *Dalek* a Dalek can kill using its sucker arm; it can rotate its middle section to prevent assailants creeping up on it; it can deflect bullets; it can kill dozens of enemies with a single one-placed shot; its 'bumps' are bombs and, of course, it can go up stairs. The story makes it very, *very* clear that no-one gets out of a scene with a Dalek alive if the Dalek doesn't want them to, and at the end the Dalek remains undefeated, choosing to self-destruct rather than continue in a 'contaminated' form (the Daleks' willingness to self-destruct in the face of failure being another reprised element, seen in *Death to the Daleks* and *Remembrance of the Daleks*). In brief, it made sure that Daleks were perceived as a serious threat once more.


The new paradigm: pure Dalek DNA...


The Dalek becomes a serious threat once more...

> **'That's what the best Dalek stories do – they play on contemporary fears and nightmares...'**

And that's what all the best Dalek stories do; they reinvent the Daleks as modern *bêtes noires*, playing on contemporary fears and nightmares, just as Terry Nation did back in 1963. One of the creepiest ideas in their most recent *Asylum of the Daleks* is the fact that Oswin is converted into a Dalek and doesn't even realise it, locked in an artificial state of psychosis.

And that's the last, and most important, reason for the Daleks' power. They aren't just alien monsters. They are a reflection of ourselves, of what we are capable of, what we have been and what we may become. They were inspired by the Nazis, but today, when you see a mass rally of identically-drilled soldiers, you're seeing human beings acting like Daleks. When you hear political figures attacking those who are 'unalike', who do not conform, you're hearing the voice of the Daleks. The belief that only the 'superior beings' deserve to survive and the weak are a burden is a Dalek belief. The Daleks are a warning from history, because they represent every dark part of human nature; aggression, paranoia, ruthlessness, intolerance, amorality, unthinking conformity, blind hatred, loss of individuality, lack of empathy, lack of humanity.

And that's why they're frightening. Because *we* are the Daleks. **DWM**

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ANATOMY OF A DALEK!

DWM takes a look into the fiendish inner-workings of a Dalek, and marvels at all the technical wizardry that keeps the evil mutant inside alive and terrorizing inferior species!

ILLUSTRATION & WORDS BY **GAVIN RYMILL**

1 RADIATION VALVES

■ Kaled mutants are saturated with radiation. Their higher brain functions cause spikes in cellular energy which have to be constantly discharged through two radiation bleed units. These 'safety valves' usually burst with power during a Dalek's agitated speech – but the light emissions are not directly connected to the vocal systems so sometimes they flash at random intervals.

2 THE EYE

■ The eye can process different wavelengths of the electromagnetic spectrum including infrared – useful for tracking humanoid footprints.

3 COMPUTER BRAIN

■ As with all races, some individual Kaleds are more intelligent than others. Initially the computing power in the Dalek unit was limited but upgrades had to be carried out when some Time Machine crew struggled to deal with complex calculations.

4 SENSOR MESH

■ Filter screens process atmospheric information and monitor radiation levels. It is sometimes possible to catch a glimpse of the Kaled occupant through this translucent mesh.

5 TELEVISION SCREEN

■ Ocular information is fed to the Kaled via an internal monitor. The system is shielded to prevent outside interference so to watch external videos the Dalek must point its eye stalk at a screen.

6 DALEK MUTANT

■ Many early generations of mutation were quite humanoid. Dalek scientists continued their genetic experiments until some mutants were almost entirely brain matter, which later allowed for more powerful technology to fill the casing.

7 MANIPULATOR AND NEURAL FEEDBACK ARM

■ Dalek scientists have perfected a flexible, rubbery material which is embedded with electronic nerve endings. This allows them to interact easily with control systems and the shape amplifies neurological readings from organic creatures.

8 NEUTRALISER WEAPON

■ The Dalek gun sends a blast of energy which can be unleashed in a burst across an entire room, or it can be focussed into a beam for greater precision. Discharging the weapon sends a surge of radiation through the shell of the unit, so a Dalek will often fire even when there is no chance of hitting the target, just for the sense of invigoration.

9 HEMISPHERICAL DETECTORS

■ Sense Globes feed environmental information to life support to ensure the internal systems are never too cold. Kaled mutants require both radiation and warmth to survive and if the casing is subjected to extreme cold without the life-support compensating fast enough, the Dalek can die instantly.

10 LIMBS

■ Kaled mutants often have vestigial hands and occasionally even some ape-like hair remaining from their ancestral form. The Dalek units are full of controls that allow any small humanoids to operate basic functions from inside.

11 DALEKANIUM

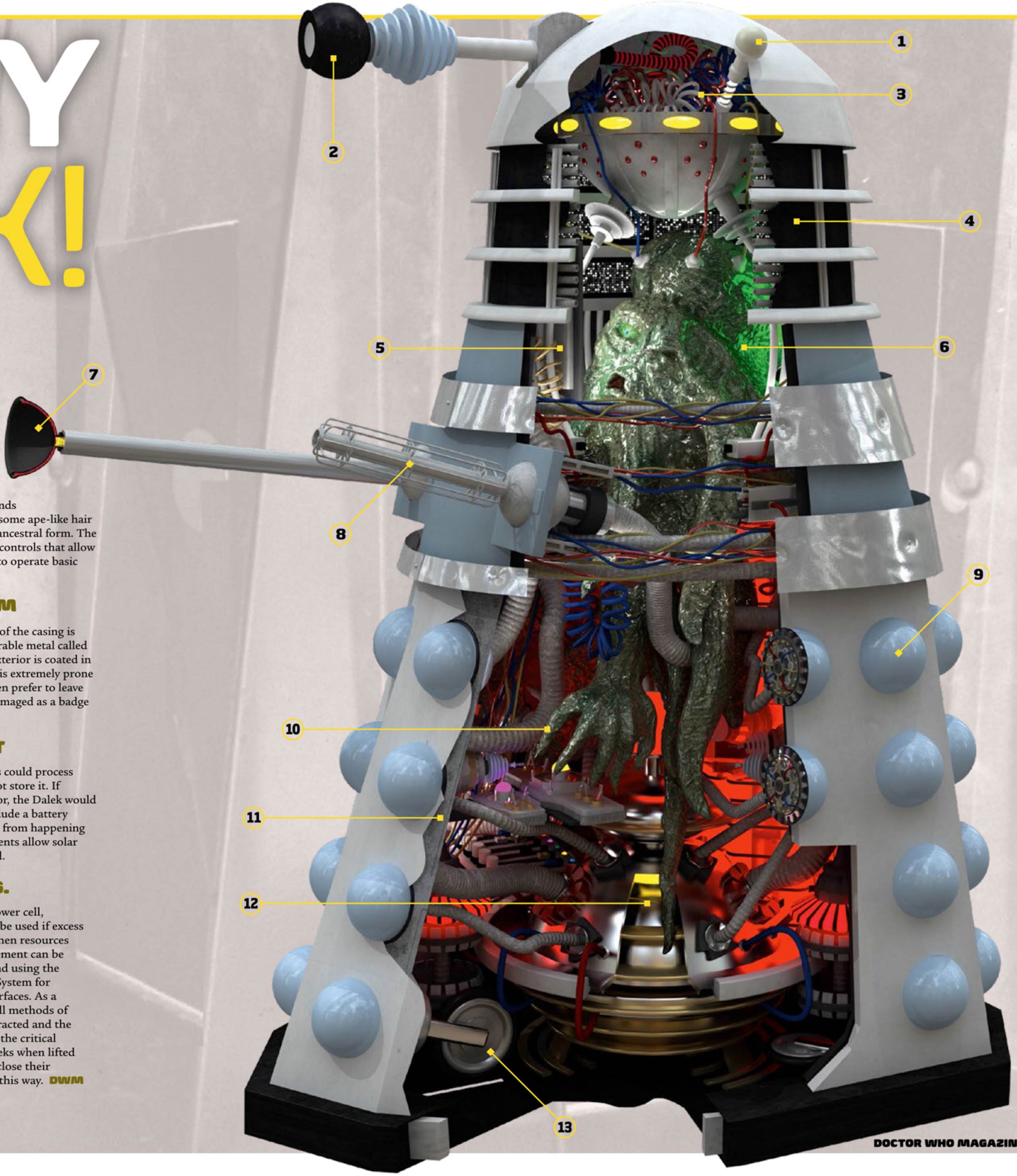
■ The main structure of the casing is built from a highly durable metal called Dalekanium but the exterior is coated in a coloured skin which is extremely prone to damage. Daleks often prefer to leave their casings battle-damaged as a badge of honour.

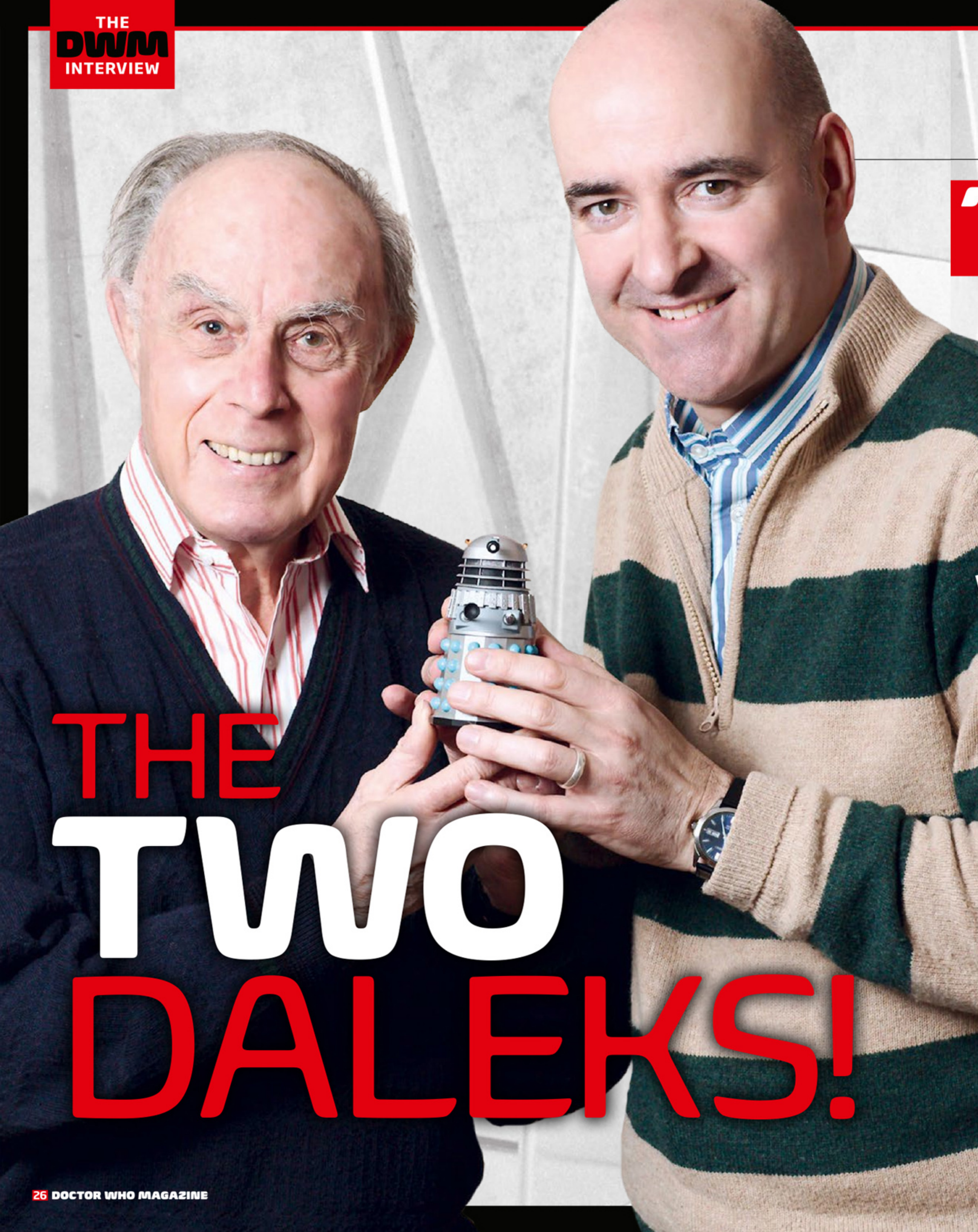
12 POWER UNIT

■ Early power systems could process static electricity but not store it. If insulated from the floor, the Dalek would die. Newer models include a battery backup to prevent this from happening and further advancements allow solar energy to be harnessed.

13 C.A.S.T.O.R.S.

■ In models with a power cell, anti-grav systems can be used if excess energy is available. When resources are low, efficient movement can be achieved on flat ground using the Chassis Acceleration System for Transit Over Rigid Surfaces. As a defence mechanism, all methods of propulsion can be retracted and the base sealed to protect the critical mobility systems. Daleks when lifted into the air generally close their protective shutters in this way. **DWM**





THE TWO DALEKS!

Voice of the Daleks, Brains and Parker in *Thunderbirds* and the Wise Old Elf in *Ben and Holly's Little Kingdom*… David Graham talks to current *Doctor Who* would-be voice monopolist Nicholas Briggs. Stand by for extermination!

INTERVIEW BY **NICHOLAS BRIGGS** | PHOTOS BY **TONY WHITMORE**

“I’m in my eighties, you know,” David Graham is keen to point out. Exactly where he is in his eighties seems to be a matter of temporal uncertainty online. His date of birth is listed as ‘1924 or 1925’. Well, that certainly puts him in his eighties. So David was in his thirties when he became one of the two first voices of the Daleks. That’s why I’m here in his sitting room. The idea is that the latest Dalek voice and one of the originals should compare notes, swap anecdotes or perhaps even have a Dalek-off. Whatever that might be.

So I get straight to the point. “They want us to compare notes,” I say.

David, who’s as smart as a button is gently amused by the idea.

“Yeah. Okay. That’s fine,” he says politely. I ask him how he ended up being the voice of the Daleks.

“Well, I started doing voiceovers,” he says. “I suppose, it goes back to the ’50s. And I used to work from time to time with a brilliant voice artist called Peter Hawkins, who used to do *The Flowerpot Men*.”

For the uninitiated, *The Flowerpot Men* was a terrifying daytime fantasy series about mutant creatures, part miniature human and part flowerpot-implanted-cyborg. They moved in a disturbing, disjointed fashion – sometimes even dancing their unnerving dances – and their sworn mission was to arrest the linguistic development of British children, by making them say, “Flobalob” rather than proper words. For Dalek experts across the world, the similarity in vocal tone between Peter Hawkins’ *Flowerpot Men* and his Daleks becomes disturbingly obvious in some scenes of *The Dalek Invasion of Earth* (1964), when the sound guys turned the voice modulator down low. Yes, folks, the truth is, Daleks without ring modulation sound rather like Flowerpot Men or Zippy from *Rainbow*.

David explains that ubiquitous voice man Peter Hawkins (he was the voice of almost every public information film, Captain Pugwash and Tony the Tiger – “*Theeeeeyyyy’re greeeaaat!*”) and he became good friends. “And somehow, I can’t remember the precise circumstances, we sort of fell into doing the Dalek voices. We were asked to go along to Lime Grove, where we did all the recordings, kick ideas around, and that was the genesis of the whole thing.”

I resist the fan temptation to link his use of the word “genesis” with a certain Dalek story of note. I imagine that might provoke a polite chuckle and maybe a discrete call to the police. Rather failing to fight down my fan gene, I’m after details! My voice starting to quiver slightly like a Dalek’s, I ask, “Do you remember anything of the actual kicking around of the ideas, because what you and Peter created has become something that is iconic in British culture, and obviously something that I have imitated and worked on myself.”

Adopting an indulgent smile, David attempts to humour me. “Well yeah, I mean, it’s hard… it’s what? 50 to 60 years ago? So I can’t actually remember, but we started on the basis that they’d got to be menacing. And then we went on to the idea of using a stylised, staccato kind of delivery, which would increase the menace. And then the technical people, the special effects people, at Lime Grove, came up with the idea that they would feed what we’d produced through this synthesiser, which would add another eerie quality to it. So that combination produced the Dalek voices I THINK,” he suddenly says in his unmistakable Dalek voice. He’s bloomin’ good at it, you know!

Recovering from the shock of hearing a Dalek that’s not voiced by me, I venture, trying to sound like I know something, “Ahhh… D’you know – it was called a ring modulator, the thing that they used.” That’ll impress him, I think.

> “Peter Hawkins and I were asked to go along to Lime Grove, and kick ideas around…”

David smiles politely. “Well, it’s nice to know. I’m very relieved.”

Ah. Now I feel like a weirdo. I suddenly recall that time David Tennant asked me to explain how the Dalek voice was done. After I’d rattled off half an hour of detail, he said, “Yeah, Nick, you lost me at ‘ring modulator.’” Will I never learn? People don’t really care how it’s produced. It’s just magic. Terrifying magic.

But I’m not letting poor David off the hook. “When you were trying stuff out, could you hear the ring modulated effect, or were you just doing it dry, as it were?”

“We heard playbacks,” says David. “So we knew what they were doing, you know? And it was sort of great. I went every Wednesday, because I was doing other things. Peter actually attended rehearsals. I didn’t particularly want to be tied down, because it would interfere with other work. I wasn’t being grand. But I went every Wednesday and did the recordings, but Peter did the voices during the readthrough and during rehearsals.”

That’s what I do. So I’m kind of shocked David never attended rehearsals himself…

“No,” he says. “I never did that. I managed to… well, I didn’t get out of it, but you know, I was doing bits of theatre and telly and other things…” ►

Nick and David talk Dalek..

Desperate to justify my existence, I attempt to intimidate this gentle octogenarian further. "You see," I say, trying not to sound like a Dalek, "I go to the set when they record it."

"And you record it on the set? In situ?"

"Yes," I say, "so whichever bit of scenery a Dalek's by, I'm usually behind it with that very microphone you're speaking into. And my voice transmits a signal to the lights on the Dalek, so they flash in time. I know it was different when you did it. The guys inside pressed a little button and tried to match it up to the words."

"You know, the whole Dalek thing was just an amazing idea," says David. "Just astonishing."

It occurs to me is that it must be odd doing Dalek voices with another actor doing them too. When I first got the TV job, [executive producer] Russell T Davies said, "We're going to do another story with lots of Daleks. We don't need to employ another voice, do we?" Rather too quickly, I had answered, "No! I'll do them all! It's fine!" I'm about to ask David how the Dalek lines were "divvied up" between him and Peter, when the doorbell rings. Maybe he's got a secret bleeper that is routed straight to the local police station...

Ah, no... It's actually our photographer, Tony Whitmore. He sets up his stuff while David makes him a cup of tea. I take the opportunity to check the window locks and hide their keys, and take the batteries out of the doorbell. Now there will be no escape. NO ESCAPE!

"SO!" I say. "Sorry... I mean, so, David... Who decided who did which Dalek voice?"

David explains, patiently: "Ah, well, er... Peter had a rather – I say this with respect – a rather richer, more attacking voice. And I had a slightly lighter voice, I think. And it was on that basis that we split up the stuff. Possibly Peter had more to do than me. I don't quite remember the actual balance of it."

It's at this point that I remember something a director said about David's Dalek voices. "Richard Martin..." I begin, drawing breath –

David recognises the name. "Yeah! He directed me in a telly series once, many years ago. How is he?" David asks, with that tentative tone the elderly often use when referring to someone they haven't seen for a few days. There's always that possibility a black armband might be necessary.

I suddenly realise, I don't know if Richard Martin is alive or dead. "Um... Well, he's been around," I venture, rather oddly. "I've certainly seen him interviewed."

David is relieved at my shaky information about Mr Martin's continued existence on this dimensional plain. "Really?"

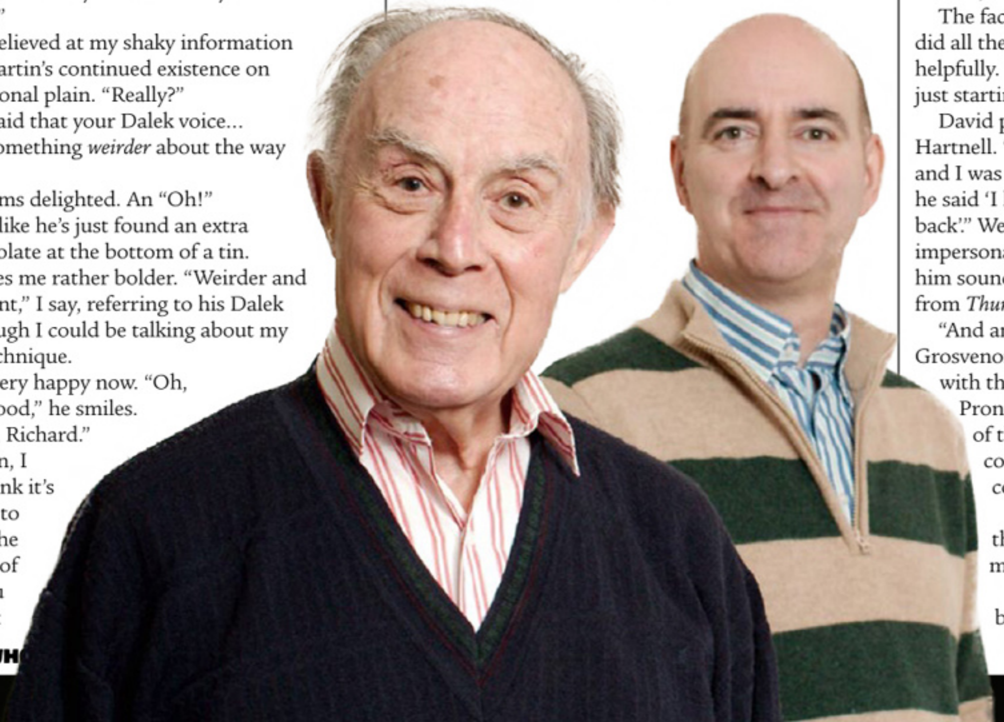
"And he said that your Dalek voice... There was something *weirder* about the way you did it."

David seems delighted. An "Oh!" bubbles up, like he's just found an extra special chocolate at the bottom of a tin.

This makes me rather bolder. "Weirder and more insistent," I say, referring to his Dalek voice. Although I could be talking about my interview technique.

David is very happy now. "Oh, well that's good," he smiles. "Thank you, Richard."

Moving on, I suddenly think it's appropriate to ask, "Have the Daleks kind of followed you around, as it were, over the years?" It conjures up an interesting image of David doing his shopping, occasionally noticing the odd sucker manipulator or egg whisk exterminator poking out between the eggs and the digestive biscuits on a supermarket aisle.



But David is far more sensible than me. "Yes, I still get lots of feedback on my website. I get lots of hits. And, if I'm around, I go to a sort of *Doctor Who* session..." A WHAT?!? "Or convention..." Ah, I see. "Up in Liverpool. You know, Tom Baker goes all over the world on these things, but–"

Keen to point out that I know someone famous, I report that Tom has told me he's given up flying.

"Oh, I wouldn't mind a nice little gig, abroad," David says, with a cheeky smile.

"Tom Baker tells me he won't even fly first class."

David laughs. "Oh, how grand."

Now I seem to assume the role of Tom Baker's medical advisor. "I just don't think he feels up to it any more."

"Really?" David chuckles again. "But he's a spring chicken. He's younger than me." He pauses for the briefest moment, then smiles wryly. "Everybody's younger than me, anyway." And he laughs, heartily.

"That can't actually be true," I point out, but then immediately regret it. What's the matter with you, Briggs? If he wants to be the oldest man in the world, let him!

David adds, smirking, "Daleks are ageless."

"Now," I venture, trying a new tack. "When I got the gig as Dalek voice, for the TV series back in 2004, I got quite a lot of – not hate mail – but a lot of criticism that I was doing guys like you out of a job. Roy Skelton in particular, who'd done a lot of Dalek voices..."

David fixes me with a steely stare. "Well, I'm in touch with my lawyer..." he threatens, menacingly. Richard Martin was right about his vocal quality.

"Were you one of the people sending me unpleasant messages?" I laugh, starting to get a bit worried.

"I wouldn't dream of it," says David, shifting uncomfortably in his chair and casting a longing glance at the door.

But I'm feeling a bit reckless now. "Did you think, 'Hold on! I should be doing that?'"

But it turns out that David has decided against making a run for it. He smiles generously. "No, no, I never think that way. I've been around too long."

"Bless you," I say, and am relieved to see David relax back into his chair.

David is philosophical about it all. "You take hits..." he says. "Not even a hit. I mean, good luck. I still get repeats from the BBC, from time to time. And, of course, if I'm in an episode just as a voice, I get a repeat fee. And that's been great over the years. I mean, it's not been a fortune, but it keeps the readies coming in."

Now it's just like we're two old actor laddies together. "Yes, that's exactly my view as well. Yes, it's not a fortune, but it's a nice little trickle." Surely one of us is going to ask, "They do a good bit of lunch at your club, do they?"

But no, David is fondly remembering the royalty statements. "Yes, it's marvellous. I don't know how many episodes I actually did, but it must've run into dozens, I suppose."

The factoid part of my brain kicks in. "Well, you did all the William Hartnell Dalek stories," I offer, helpfully. I decide not to list the titles. I mean, he's just starting to think I'm 'normal'.

David picks up on the mention of William Hartnell. "Yes, I worked with Bill Hartnell once, and I was coming back to town on a train and he said 'I like what you're doing. We'll have you back'." We both laugh at David's slightly naughty impersonation of William Hartnell, which makes him sound like the bully-boy older brother of Parker from *Thunderbirds*.

"And another time we were just going near Grosvenor Square," he says, pronouncing "square" with the most beautiful, old fashioned Received Pronunciation I've heard in years, "or one of the Squares, and we passed Hartnell the couturier and he said, 'It's my cousin. It's my cousin. Yes. A relation of mine'."

We giggle again, knowing full well that the great William Hartnell's origins were far more humble.

But David is keen to point out, "He was bloody good, I thought, Bill Hartnell. He was excellent. He took it very seriously. Of course, the episode I did was in black-and-white, I think."

> "Bill Hartnell said 'I like what you're doing. We'll have you back...'"

Don't you just love it when actors are a bit hazy about *Doctor Who* facts that are second nature to us? "Yes," I say, and then do that awful thing of pretending not to be quite such a nerd. "It was the Gun... er fighters or slingers?" I suggest. As if I didn't bloomin' know!

David remembers: "Yes, it was *The Gunfighters* (1966). And I played a cowardly barman. And I stuck a bit of gum down my..." He demonstrates sticking gum in front of his lower front teeth and imitates the voices he did. "Charlie the barman. And if there was any trouble, I ducked down behind the bar. It was nice. It was a good episode."

David Graham's first on-screen appearance in *Doctor Who*, as Charlie in *The Gunfighters*.

At this point, I mention the Tom Baker adventure, *City of Death* (1979), that David appeared in.

"That was a very good script," he says. "Now who did that script?" he asks.

"It was Douglas Adams, wasn't it?" I ask. Well, of course it was, but I don't want to venture into explanations of how it was actually a sort of David Fisher/Douglas Adams contractual mash-up...

"Yeah, Douglas Adams," says David. "It was beautifully written. I had to age up in a flash. So, over several hours, they took me too and fro to the make-up room and did a bit, then photographed and then did a bit... And then they ran it altogether. I did my Russian accent," adds David, in his rather good Russian accent.

"Was it... Kerensky?" I ask. Like I didn't know.

"That's right," confirms David. "Who, incidentally was a famous Prime Minister of Russia in 1917, who was booted out by the Bolsheviks. But that's a piece of useless information."

Probably slightly less useless than all the *Doctor Who* information crammed inside *my* head.

"No! Not that switch!" David as Professor Kerensky in 1979's *City of Death*.

Anyway, talk of David's make-up in *City of Death* reminds me of my own, most recent experience in the make-up chair. "Did you see that programme about the beginning of *Doctor Who*," I ask, referring to *An Adventure in Space and Time*.

"No," confesses David. "With David Bradley? Course, I was at the National with him. We were in *The Front Page* and various things."

"You didn't see it?" I ask, anxiously, as if to punish myself with the lack of recognition.

"Is it on DVD?" asks David. "I'll get a DVD of it."

"It's just that I was in that," I offer, giving up all attempts of merely *sneaking* it into the conversation.

David laughs. "Oh, were you?"

I attempt an explanation of my blatant self-promotion. "They put a wig on me and everything. They had me sort of nominally playing either Peter Hawkins or you. And they cheated, in that... they showed the Daleks in their first scene, and they panned to one side and I was there doing the voice. They said that's what happened at the time, and I knew that you'd pre-recorded it, but I thought, 'If I tell them the truth, I won't get the job to play this part.' So I was playing one of the two of you.

David nods, affably. "Okay, that's quite all right, Nicholas," he says with a smile, giving me retrospective permission.

"Well, I look forward to your review," I say in a "ha, ha" knowing sort of way.

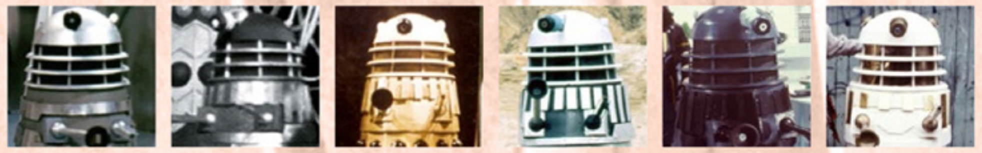
"I look forward to the royalty," laughs David.

I laugh and judge that it's time for one last piece of genuine, gushing praise for the man who helped create the voice of the Daleks.

"I said before," I begin, "that because of what you created with the Dalek voice, I owe a lot to you. I hear particularly you and Peter in my head when I'm doing it. That's my inspiration. For me, those were the best Dalek voices." It's true.

David chuckles again. "Well, that's very kind of you to say so." **DWM**

THE OTHER DALEKS...



PETER HAWKINS

■ Peter Hawkins worked on all of the 1960s Dalek stories, including the two Dalek movies. He provided voices for many popular children's TV shows including *The Flower Pot Men*, *Captain Pugwash*, *The Family Ness*, *Super Ted* and *Jimbo and the Jetset*. As well as the Daleks, he also voiced the Cybermen in their first four TV appearances. He died in 2006.

ROY SKELTON

■ As well as the Daleks (*The Evil of the Daleks*, and everything from *Genesis of the Daleks* to *Remembrance of the Daleks* with the exception of *Resurrection of the Daleks*), Roy Skelton provided the voices of the Cybermen and, for their single appearance to date, the Krotons. In addition to other voice work for the series, he also made several on screen appearances. Outside of *Doctor Who* his voice work included the puppets George and Zippy from *Rainbow*, the long-running series for younger children. He died in 2011.

PETER MESSALINE & OLIVER GILBERT

■ Peter Messaline is a Canadian actor and writer who has performed in a wide variety of TV series including *RoboCop*, *Warship*, *Forever Knight*, and *Warehouse 13*. Oliver Gilbert acted in several TV series in the 1970s, including roles in *Colditz*, *Poldark*, *The Goodies* and *Madame Bovary*. These two provided some quite different Dalek voices for *Day of the Daleks*.

MICHAEL WISHER

■ Michael Wisher is best known for originating the role of Davros, the crippled scientist that created the Daleks who first appeared in *Genesis of the Daleks*. He provided the Dalek voices in that story, in addition to all those in Jon Pertwee's final two series. He also had guest appearances in five other *Doctor Who* serials: as John Wakefield in *The Ambassadors of Death*, Rex Farrel in *Terror of the Autons*, Kalik in *Carnival of Monsters*, Magrik in *Revenge of the Cybermen*, and Morelli in *Planet of Evil*. He also acted in many other TV shows such as *No Hiding Place*, *Moonbase 3* and *Z Cars*. He died in 1995.

BRIAN MILLER

■ Brian Miller was the husband of the late Elisabeth Sladen who played Sarah Jane Smith, the companion of the Third and Fourth Doctors. As well as providing Dalek voices (*Resurrection* and *Remembrance of the Daleks*), he appeared in *Doctor Who* as Dugdale in the serial *Snakedance* and played opposite his wife in *The Sarah Jane Adventures* story *The Mad Woman in the Attic* as Harry. Beyond *Doctor Who* he has had many other TV roles, including parts in *Casualty*, *Blake's 7*, *Strike it Rich* and *Wizards vs Aliens*.

ROYCE MILLS

■ Royce Mills worked on the three 80s Dalek stories, and has appeared in a great many British movies and TV shows, including roles in *Crossroads*, *The Tomorrow People*, *Rings on Their Fingers*, *Up Pompeii* and *The Kenny Everett Television Show*.

THE LIFE AND TIMES OF A DALEK!

The Daleks are never defeated – in fact as well as fiction! An original Dalek prop, built in 1963, has survived 50 years of service, on and off screen...

FEATURE BY **GAVIN RYMILL**

Deep in the bowels of the Dalek Asylum lies a collection of ancient and neglected creatures. Despite unquestioning obedience to the cause of universal conquest, these battered shells were shunned and left to rot. Their past missions on Spiridon, Kembel, Aridius, Vulcan and Exxilon left them hopelessly battle-scarred and wounded. Ultimately, they were cannibalised for spares and abandoned in the dark.

Asylum of the Daleks could have begun with the caption, 'Based on a True Story.'

As Rory ran for his life through the Asylum, laser-fire illuminated a distinctive shape in the darkness – the Special Weapons Dalek. This tank-like beast was familiar to long-term fans and its fleeting reappearance in *Asylum of the Daleks* was one of several treats for those who were ready with the pause button.

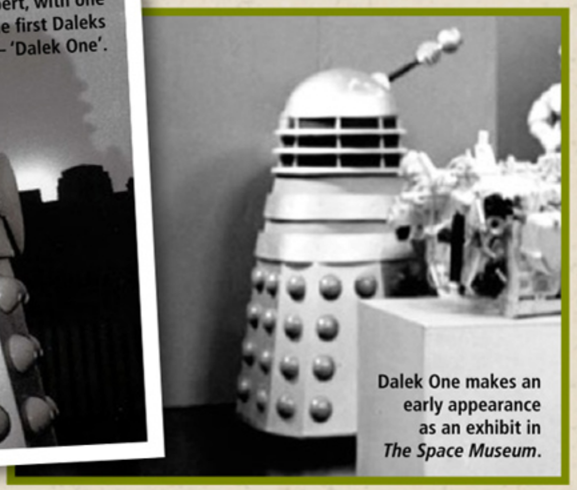
Scattered throughout the gloomy corners of the Asylum were a number of Daleks whose designs evoked twentieth-century *Doctor Who* but, despite these nostalgic sightings, these were not true veterans – they were all replicas. Only the Special Weapons Dalek had served on the front line in the original incarnation of the TV show.

Thanks to the borrowed replicas, plus some newly-built bronze casings, *Asylum of the Daleks* set a record for the number of Dalek props in one production. Despite all the 'supporting artists', it was an established set of bronze Daleks which did the majority of the 'acting'. Two of them dated back to 2005, repainted and refurbished a few times over the years. The Dalek which had once been Sec (and earlier, the lone survivor in the museum of Henry Van Statten) blended into the crowd at the back of the Dalek Parliament. Props which had been green Ironsides not long ago had become bronze once again.

The creation of brand new Daleks for an episode was quite unusual, whereas the re-use of old props has been common practice since the dawn of *Doctor Who*. Just like their fictional counterparts in the Asylum, the handful of original Daleks which first appeared in the 1960s generally ended up as broken wrecks or shadows of their former selves. But some made it through the decades of warfare – and one Dalek in particular truly did survive battles on Spiridon, Kembel, Aridius, Vulcan and Exxilon.

This Dalek faced aggressive life forms and evil villains. Children pulled bits off it, careless adults manhandled it, and an encounter with a saw proved disastrous. It was buried, drowned, shot at and stolen but still it soldiered on. This is the story of one particularly resilient individual...

Doctor Who's first producer, Verity Lambert, with one of the first Daleks – 'Dalek One'.



Dalek One makes an early appearance as an exhibit in *The Space Museum*.

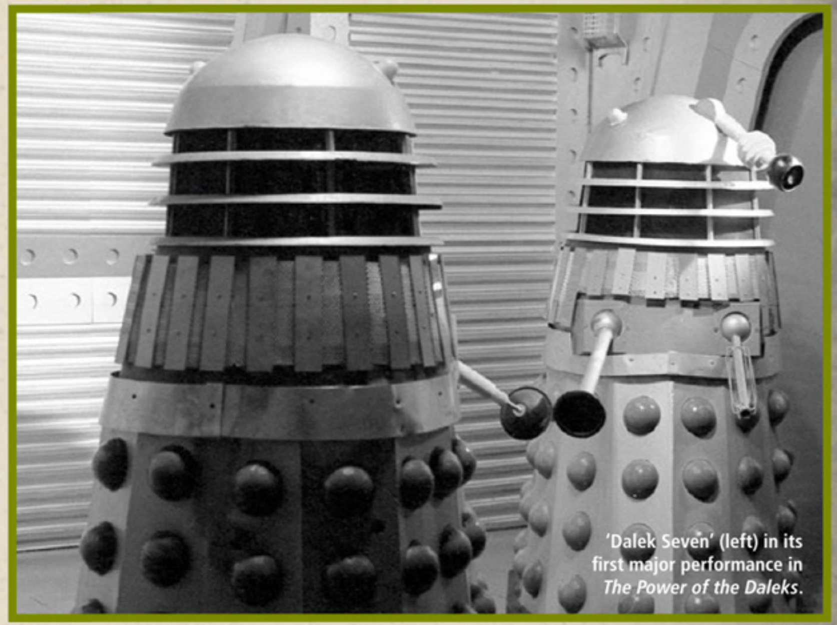
In 1963, the company Shawcraft Models was commissioned to supply four Daleks for the first ever Dalek serial. The quality of workmanship on the original props was extremely high but, even with the pristine finish which Bill Roberts' team gave its creations, there were some small differences. Shawcraft 'numbered' each of the props one to four, using a set of black marks on the rear of each Dalek. The prop they numbered 'one' had very slightly rougher features than the others. The metal collars around the shoulders were a little misaligned and the strip beneath the gunboxes was narrower than on the other props. Shawcraft was learning as it went along. This first Dalek was slightly less perfect than those which followed – but this helped to make it easier to spot in a crowd.

In August 1964, Verity Lambert frolicked with Dalek One at the London Planetarium to publicise the return of the hugely successful monsters in *The Dalek Invasion of Earth*. Joining the original batch were a fifth and sixth prop made by Shawcraft.

As the Daleks geared up for their third adventure, the audience was teased with a special cameo in *The Space Museum* – Dalek One was selected to appear as an exhibit on the planet Xeros. In a bizarre and unique moment the Doctor climbed inside the casing of his sworn enemy and William Hartnell amused himself by performing the voice and wiggling the arm. To allow the head to swing open and reveal the actor inside, a hinge was mounted at the back, and the holes for this can be seen throughout *The Chase*.

But before *The Chase* started shooting, another important Dalek production had taken place. The production company AARU had made a film called *Dr Who and the Daleks* starring Peter Cushing. To fill the big screen with the evil aliens, AARU had ordered eight new props from Shawcraft. As Dalekmania gripped the country, Shawcraft realised its workload was liable to increase and so refined the techniques used to make the Daleks. The geometry of the shoulders was simplified so that parts came out of the mould more easily and they ensured that each skirt was cast with target-points allowing hemispheres to be added more quickly. The increased efficiency lead to subtle differences in the components – and a very undesirable new feature.

Because the target-points on the skirt were hopelessly misaligned, every single Dalek made from 1965 onwards bears an extremely uneven set of hemispheres on the left-hand side. The error, which is most noticeable on the back corner, became associated with movie Daleks. But when Shawcraft was asked to build a new 'stunt Dalek' for *The Chase*, it came out of the same moulds and so bore the same distinctive hemisphere misalignment. This was Dalek Seven.

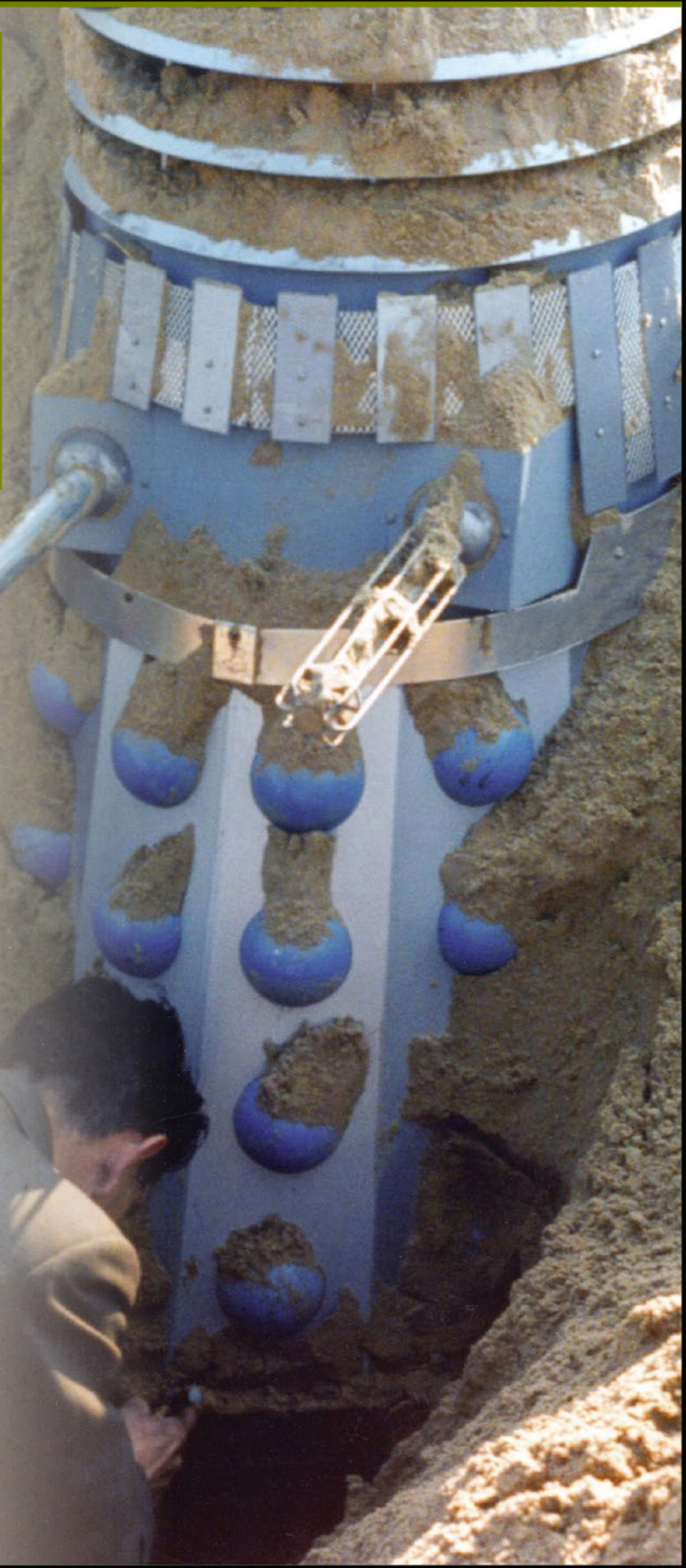


'Dalek Seven' (left) in its first major performance in *The Power of the Daleks*.

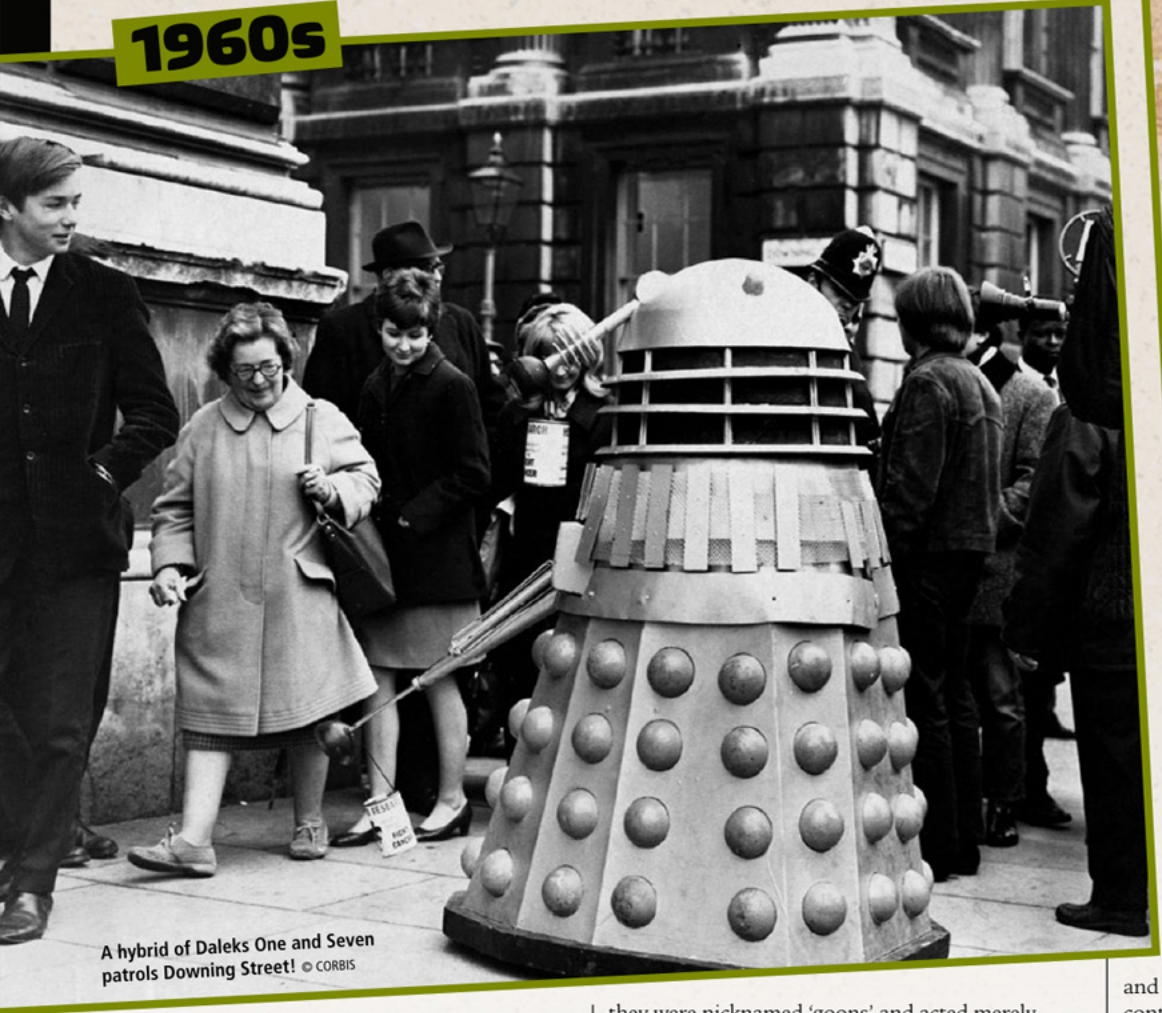
On the very day that William Hartnell was larking about inside Dalek One, the brand new Dalek Seven was being abused on location at Camber Sands. For the cliffhanger of the first episode, this pristine prop was buried in the heavy sand on the south coast. A cable was attached to it, in the hope that a Land Rover could pull it free in a dramatic reveal. It didn't work. Shots were then filmed in which the prop was 'walked' across the dunes and towards the camera – still covered in sand from the spectacular fail.

The next punishment in store for Dalek Seven was for it to be shoved off the edge of the *Mary Celeste* ship and into a water tank. The wonky hemispheres on the skirt can be seen briefly in this sequence before it takes the plunge at Ealing Television Film Studios. The baptism of fire concluded with the prop being lifted into the air by Frankenstein's monster and then crashed hard onto the ground.

Dalek Seven was allowed a period of recuperation during the next serial and, having had its initiation, it was allowed to operate as a full 'hero prop' for Patrick Troughton's début in *The Power of the Daleks*. This was the first time this Dalek had been seen ►



> **'Dalek Seven was buried in sand on the south coast and shoved off the *Mary Celeste* into the water...'**



A hybrid of Daleks One and Seven patrols Downing Street! © CORBIS

The hybrid Dalek appears with a brand new lick of paint in 1974's *Death to the Daleks*.

Our hybrid Dalek, repainted once more, appears on *Blue Peter* in 1983.

The hybrid was later cut in half for an exhbition. © STEPHEN CANDY

clearly on TV and its distinctive characteristics have often led to incorrect speculation that it had been in one of the movies.

Half a dozen Daleks were active in the late 1960s, with two having been donated to the children's charity Dr Barnardo's. Dalek One featured prominently in a Walls Sky-Ray advert and Dalek Seven had a day trip to Grim's Dyke Mansion House where it shot scenes for *The Evil of the Daleks*. Since the components of each of the Daleks were interchangeable, they began to get mixed up. Top halves and bottom halves became increasingly mismatched. In November 1967 this continual swapping of parts resulted in a particular combination which would out-live all other Dalek props.

As part of a students' fund-raising mission for a cancer charity, the top half of Dalek One (with the narrow collar) was paired up with the bottom half of Dalek Seven (with the wonky balls) and the rather sad-looking result was photographed on Downing Street. It was a very distinctive Hybrid Dalek.

Following a clearout at the BBC, only three of the original props made it to the colour era of the show. Rather than investing in new Daleks, the same survivors from the 60s limped on, given new lights and a fresh coat of paint – not to mention an exciting new oval between the gun and arm. The same imperfect components from the Downing Street photo could still be found in *Day of the Daleks*, albeit mixed around again.

The Daleks made a more substantial return in *Planet of the Daleks* and to lend credibility to the vast army depicted in Terry Nation's script, some new Daleks were finally made. But these fresh recruits were not 'hero props' to carry the burden of work, they were nicknamed 'goons' and acted merely as scene-fillers. It was the same old 60s props on the front line, suffering for their art in Beachfields Quarry and fending off Thal attacks in studio. The damage sustained was now very noticeable under the bright lights of the TV studio.

With certain parts of the props ten years old, their condition worsened even more in the hands of thieves who stole two of the three surviving Daleks from outside Television Centre. The missing casings included wonky-balled Dalek Seven. When the props were found the next day they had clearly suffered rough treatment but there was neither the time nor inclination to give the props the full refurbishment that they so desperately needed. Instead, after a few quick fixes and a new coat of paint, they went back into production in November 1973 for *Death to the Daleks*.

The Hybrid from Downing Street, which was a combination of One and Seven, reappeared when the Daleks descended on Gallows Hill Quarry (also known as the planet Exxilon). Although various 'goons' exploded and drowned on the alien world, the Hybrid Dalek lived to fight another day. It next popped up alongside special effects veteran Bernard Wilkie on *Pebble Mill*, still in its silver and black colours.

A couple of years later saw the same three 60s props wheeled out for *Genesis of the Daleks* but even a thick layer of grey paint and some moody lighting couldn't hide their battered condition. The Hybrid Dalek's collar was sagging and the slats looked ready to fall off. What they needed was safe storage and proper refurbishment to prevent further deterioration. What they got was the exact opposite.

Following *Genesis of the Daleks* the trio became available to hire to anyone who asked. It's inconceivable in the modern era, but Bob Richardson who worked for BBC Exhibitions recalls, "We had several props at our disposal. We hired them out for garden fêtes and scout jumble sales and the like." A leaflet was produced for prospective customers which would give instructions on how to dismantle and transport the casings.

Private photos from the mid-70s are an extraordinary testament to the off-screen activities of these aliens as the BBC looked to make a bit of extra money on the side. The Hybrid Dalek was painted silver for the Queen's Jubilee and later had its slats and mesh painted gold as random refurbishments continued. Another of the Daleks was painted gold with silver trim. Props which had once been light enough for an actor to lift were now carrying several tins' worth of paint on their bodies. The silver and gold Daleks were hired to attend Surbiton Eye Hospital along with new companion actress Mary Tamm.

The public appearances were taking their toll on the structure of the Daleks as children were often actively encouraged to play-fight with the evil aliens. The arm joints of the Hybrid Dalek had become damaged and soon the shoulders began to break apart. The eye-discs had mostly been lost and, after three years of frequent travel and battles with small humans, the prop was looking increasingly dilapidated.

The Hybrid was rested for *Destiny of the Daleks* and when it finally turned up again (in part), it was in an extremely sorry state. A *Pebble Mill* appearance in 1980 revealed that its latest random respray had resulted in a sky blue dome and slats, and it had been given unusual lights.

After yet another daubing of paint, it featured on a float at the Lord Mayor's Parade in 1981, then lurked behind Russell Grant on *BBC Breakfast Time* before helping three former Doctors promote the 20th anniversary of the series on *Nationwide*.

Despite continued deterioration from the heavy workload, the damaged Hybrid was selected to go before the cameras for *The Five Doctors*. And so *Doctor Who*'s 20th anniversary saw this sorry Dalek negotiate the metal corridors of the Death Zone with broken slats, incomplete shoulder mesh and a huge chip in the dome. At a time when 'goon' parts and even an exhibition prop had worked their way into the pool of Daleks, it was fitting at least that it was a 60s Dalek on screen in the 20th Anniversary Special.

> **'Peter Davison introduced *Daleks: The Early Years* speaking from inside the prop – just as William Hartnell had…'**

Fresh from its TV recording, the weary Dalek was shipped to Longleat House for the famous celebratory convention. Not many months afterwards, and before its *Five Doctors* appearance had even been broadcast, the Hybrid was back in studio once again for *Resurrection of the Daleks*. As the anniversary celebrations continued, it turned up on both *Blue Peter* and *Nationwide*.

When the Daleks made their return in *Revelation of the Daleks*, their creator Davros had fashioned his own breed of Daleks. These props came from new moulds which made them broader in the shoulders and taller overall. They were less pointed at the front and were finished in an unusual cream and gold livery. But, when the standard grey Daleks turned up at the end to haul Davros back to Skaro, the usual suspects were dragged out of storage to portray them. Amongst them, still with broken slats and incomplete mesh, was the faithful old Hybrid Dalek.

After this, the prop was despatched back to Longleat, where it was stationed in the BBC Shop. Visitors were encouraged to get up close and have their photos taken – an invitation for further mistreatment by enthusiastic fans.

To celebrate the 25th anniversary of *Doctor Who* the Daleks returned once again in an ambitious story which required a huge number of props. Setting a record at the time for the most Daleks in one story, *Remembrance of the Daleks* featured ten standard props plus a Special Weapons Dalek and an Emperor.

Once again there were two different factions of Daleks: A traditional grey bunch which were branded 'Renegades' by Davros, and his own 'Imperial' subjects in his preferred cream and gold colour scheme. The Imperial Faction was comprised of the taller props from the new moulds but the six Renegades were, appropriately, a ragged bunch.

Although four of their number (including the leader) were also out of the new moulds, two were shorter and more pointy at the front. To those looking closely, despite being masked by long-overdue refurbishment work, the familiar narrow collar from Dalek One was present. On the lower half there was no disguising the wonky balls of Dalek Seven. The 60s Hybrid was still going strong in 1988!

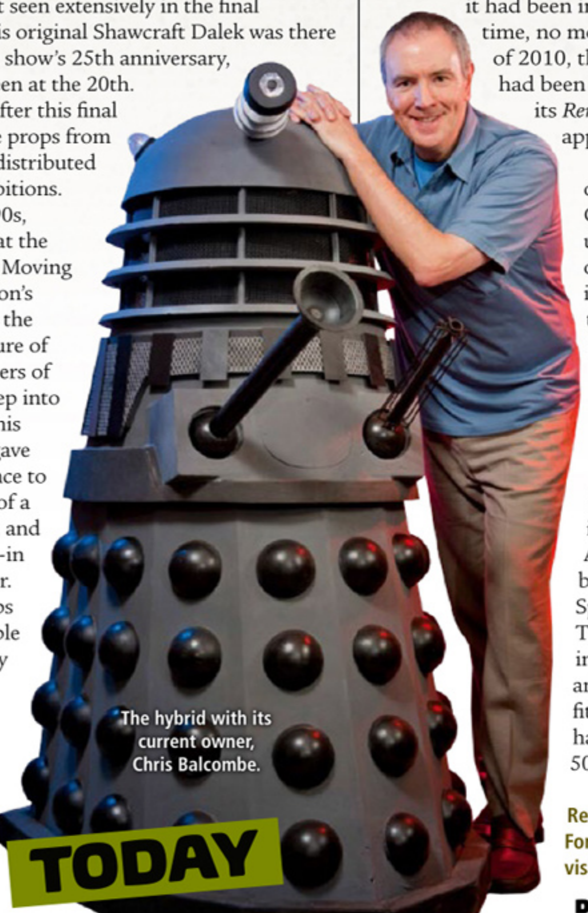
Although not seen extensively in the final programme, this original Shawcraft Dalek was there to celebrate the show's 25th anniversary, just as it had been at the 20th.

A few years after this final appearance, the props from the show were distributed to various exhibitions. In the early 1990s, an installation at the Museum of the Moving Image on London's Southbank had the innovative feature of allowing members of the public to step into a half-Dalek. This 'walk-in' prop gave people the chance to sample the life of a Dalek operator, and even use a built-in voice modulator. It would perhaps have given people less joy had they been aware that this was the butchered remains of an original 60s Dalek.

The Hybrid prop had met an undignified fate – cut in half to become an exhibition piece. Its cameo in *The Space Museum* all those years ago had been strangely prescient. It was a travesty, although it did allow for one last moment on screen with 'the Doctor'. In the opening shot of the 1993 VHS video *Daleks: The Early Years*, Peter Davison introduced the programme whilst speaking from inside the ruined prop – just as William Hartnell had done.

The Walk-In Dalek lived at the Llangollen *Doctor Who* Exhibition until the venue closed in 2003, and the exhibit eventually came up for auction. Miraculously, the rear panels that had been cut away had survived and the sections could be reunited. Special Effects man Mike Tucker of The Model Unit was tasked with restoring the Dalek.

Tucker recalls, "The underlying Dalek shape was in very good condition." His brief was to make it look true to its last TV appearance. He points out, "TV props were never pristine. So we did it in the way that it would have been done if it had been in the VFX workshop – no time, no money." By the summer of 2010, the mistreated antique had been faithfully returned to its *Remembrance of the Daleks* appearance.



The hybrid with its current owner, Chris Balcombe.

The Hybrid Dalek is now owned by long-time collector Chris Balcombe, and it is unsurprisingly the pride of his collection. Although it is a Renegade Dalek on the surface once again, a long history lies beneath which stretches back to the 1960s. This Dalek has battled the Doctor since the very first years of the show. Like those veterans in the Asylum, its casing is ingrained with the sands of Aridius and Exxilon, and it bears the damage of visits to Spiridon, Kembel and Vulcan. This Dalek was on screen in the 10th, 20th and 25th anniversary years, and it is fitting that this television icon has survived to celebrate the 50th too. **DWM**

Researched with Jon Green. For further stuff on Dalek props visit *www.dalek6388.co.uk*

THE TIME TEAM

CHRIS

EMMA

MICHAEL

WILL

The continuing mission to watch all 800 episodes, in order from the start...

THIS ISSUE EPISODE 740 – THE FIRES OF POMPEII

MADE OF STONE

It's off to Pompeii in 79AD for the Time Team this issue – where events in the ancient city are promising to get pretty explosive...

COMPILED BY **RICHARD ATKINSON** | ARTWORK BY **ADRIAN SALMON**

The First Rule of Time Team is, I think, something about who has to get biscuits. But somewhere, further down that list of notarised rules and regulations is a stern warning against second sight. The Sybilline Sisterhood in this month's episode might have extraordinary foreknowledge of the Doctor's future, the Time Team, however, in their quest to watch *Doctor Who* in order from the start have promised not to peek ahead. It's their job to treat each episode as if they're watching it for the very first time, and to comment on any twists and turns as if they're seeing them afresh. So, although Pompeii in 79AD may be a hotbed of spatial genetic multiplicity (whatever that is) – with Karen Gillan as a soothsayer and Peter Capaldi as a local merchant – there's no "what's Amy Pond doing in Pompeii?" or "it's the Twelfth Doctor!" allowed. Chris will have to save his stories about stalking Karen Gillan for another time, and there will be no talk of Tennant's Doctor sizing up Capaldi as a blueprint for a future incarnation.

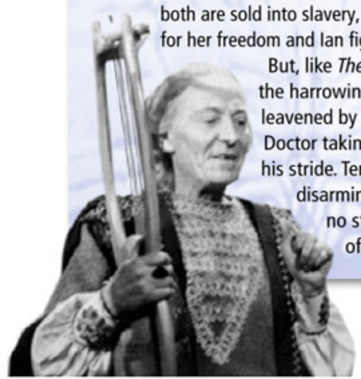
Forewarned, the gang plunges straight in.

Capaldi: There's lovely.

LIKE THAT? WATCH THIS!

If you were impressed by the destruction of Pompeii, why not watch Rome burn?...

CHRIS SAYS: The Doctor really should avoid any time period that requires a toga to fit in, it only ends in trouble. Donna's first proper trip into history turns out to be a heartbreaking initiation. Similarly, the First Doctor's companions get a rough time of it in 1965's *The Romans*; both are sold into slavery, with Barbara fighting for her freedom and Ian fighting for his life. But, like *The Fires of Pompeii*, the harrowing subject matter is leavened by comedy, with the Doctor taking everything in his stride. Tennant may be disarming, but Hartnell's no stranger to the art of fisticuffs!



"Look at that set!" says Emma, as the Doctor and Donna emerge from the TARDIS. "It's busy and bustling, captures that Ancient Roman vibe... just a bit cleaner I'd imagine..."

The Doctor is explaining that, courtesy of the TARDIS' translation circuits, Donna is able to speak Latin. Curious to know what will happen if she *actually* speaks Latin, she tries some out on a local trader.

"A Welsh joke!" laughs Michael, as the trader mistakes her '*veni, vidi, vici*' for something of Celtic origin. "The one time they're not actually in Wales."

"And a reference to *The Romans*!" says Will, as the Doctor recalls the last time he visited Rome [*see box out, below – Ed*].

As the two time travellers make their way through the streets, a red-robed figure, with mysterious markings on her face and hands, is following their progress.

Emma is intrigued. "It's not the most inconspicuous outfit for surveillance..." she says.

Unaware that they're being watched, Donna's mind is on something else.

"I'm impressed that Donna knows her Pompeii from her Rome," says Emma, as it becomes clear that they're not quite where the Doctor intended to take them.

"What a great teaser," says Michael. "Playful, and then with a great dramatic kick at the end."

The Doctor and Donna have arrived in Pompeii on Volcano Day!

"I love it," says Emma, "a swift intro to a mysterious cult who happen to know of the 'Blue Box', and the Doctor and companion left in peril, all in the first five minutes."

In time-honoured tradition, the TARDIS has gone missing, but after making a few enquiries they track it down to the home of a marble merchant (Peter Capaldi) and his family.

"I love the way we're introduced to Caecilius and co," say Michael, "like they're an ordinary, modern family, and then some period details are thrown in and the mystery starts to build..."

"Caecilius?" says Emma. "He was in my Latin text books at school. *Caecilius est pater*."

It turns out he's interested in the TARDIS as a work of modern art.

"He should meet John Cleese and Eleanor Bron," laughs Will, as he spots the obscure call-back to cameos in *City of Death*.

"It's really nice to see Peter Capaldi in family telly," says Chris. "He and Tracey Childs [who plays his wife, Metella] are having great fun..."

The family is completed by their daughter Evelina – in training to join the sisterhood of soothsayers – and their son Quintus, an idle teenager who spends his time boozing and lounging about in an indecently short toga.

"They feel like a proper family straight away," says Will, "right from Quintus being told off for staying out too late."

"I love that they have a routine for protecting the nicknacks from the tremors!" say Will, as a forewarning of the impending cataclysm shakes the villa.

The Doctor explains that the eruption of Vesuvius is 'a fixed point in time' but Donna is still adamant that they should intervene...

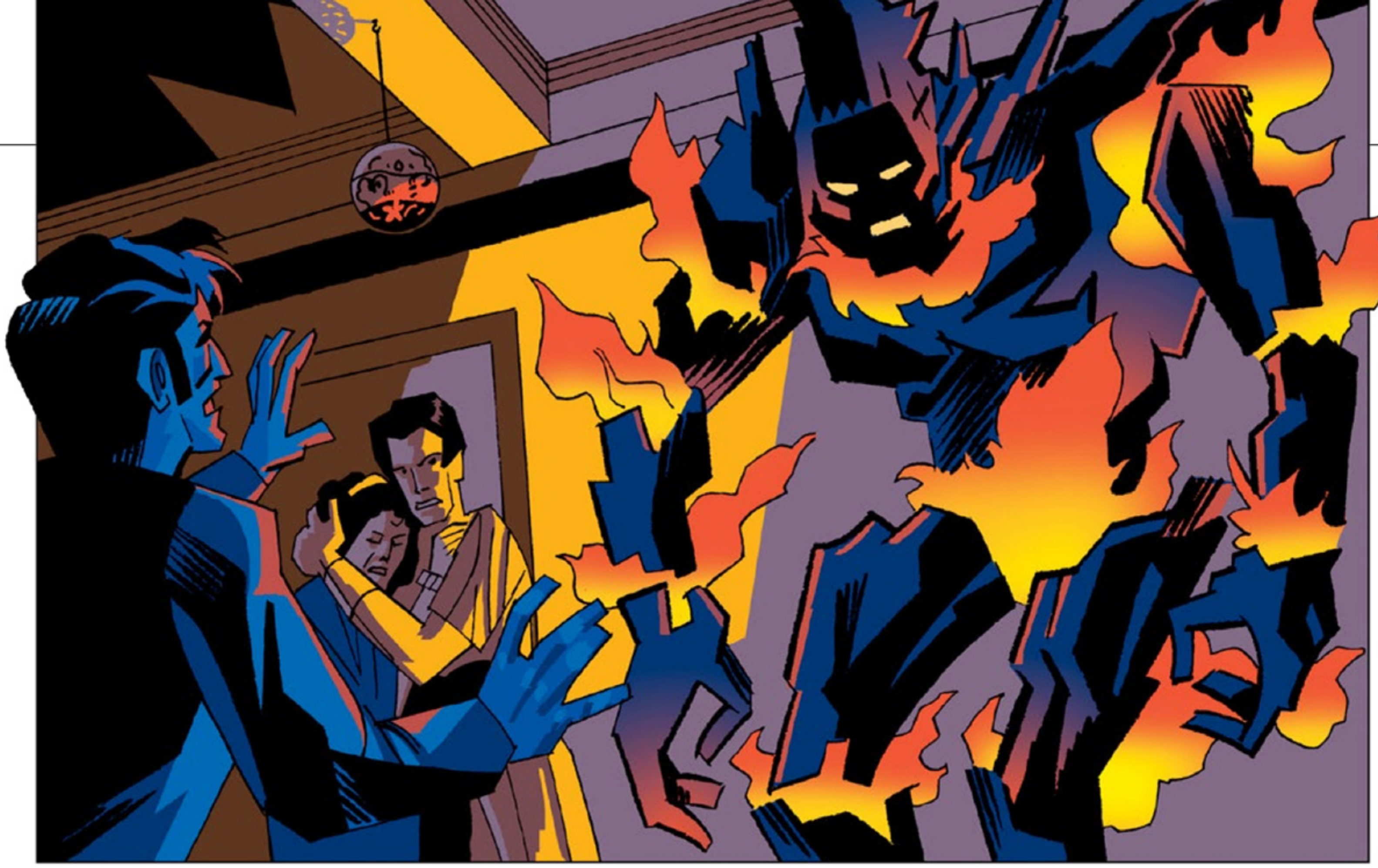
"It reminds me of Barbara in *The Aztecs*," says Chris.

"I find all the 'TARDIS, Time Lord, yeah'/ 'Donna, human, no' stuff a bit annoying," says Will, "but her keenness to save the people of the town is very good companion work..."

"I do love how sparky and funny this story is..." say Michael.

"*Caveat emptor*," says the Doctor when Caecilius reveals that he bought the TARDIS off the street. "*There's lovely*," trills the merchant, mistaking the Latinate warning for Welsh.

"The Welsh gags are brilliant!" says Chris. "Especially the subtle accent slipping into everyone's delivery from time to time."



"There are hints of *The Shakespeare Code* in this, aren't there?" reckons Will. "The historic streets first, now the casual bits of Latin versus the Shakespearean turns of phrase..."

> "I love the way we're introduced to Caecilius and co like they're an ordinary modern family." – MICHAEL

Before the Doctor can persuade Donna to abandon the people of Pompeii to their fate and get back into the TARDIS, the Caecilius Family have a visitor – city augur Lucius Petrus Dextrus. He's visting Caecilius to collect a marble panel that he's had him make – with an interesting design.

"A printed circuit in Pompeii?" boggles Michael. "Classic 'pseudo historical' storytelling!"

But that's not all that's puzzling...

"This is weird," says Will, "Evelina and Dextrus knowing all about the Doctor and Donna. The person who's returning must be Rose – so what's on Donna's back?"

"It might be hot in the atrium," says Emma, "but I'm getting all sorts of chills. It's all getting supremely superstitious!"

"I'm really caught up in this," says Michael admiringly.

Evelina faints and is taken to her room, she has been inhaling vapour from Mount Vesuvius, which is meant to bestow her psychic gift. It also seems to be turning her arm to stone...

"I've heard of smoking giving you lung cancer," says Emma, "but a stone arm and visions of the future? They should try mentioning that on the side of cigarette packets."

"Looks like she has petrifold regression," says Will, "like the Duke of Manhattan."*

While Donna tends to Evelina, the Doctor decides to break into Lucius' office and have a nose around.

"Quintus might be a stroppy teen," says Emma as the Doctor bribes the boy into joining him, "but he's easily bought."

"When he isn't too busy cavorting with Christians and Etruscans," say Chris, no stranger to cavorting himself.

When they reach the office they find a whole collection of marble circuitry.

"Pfft," says Emma. "I don't fancy lugging around a marble mobile."

"The new iStone!" quips Will.

Donna, meanwhile, is quizzing Evelina about her life in Pompeii.

"I like seeing Donna being friendly with Evelina," says Michael. "Catherine Tate is already making her a rounded character."

Donna wonders if Evelina ever gets to do the things normal girls do, like hang out at the shops...

"'TK Maxximus'," chuckles Will. "Nice."

Back at the Augur's office, Lucius arrives and calls for his guards to execute the intruders. The Doctor, however, realises that Lucius has a few secrets up his sleeve...

"A man called Petrus Dextus has a stone right arm," says Will. "That's nominative determinism for you!"

"The Doctor's pulled it right off!" says Michael. "That's got to hurt..."

In the confusion, the Doctor and Quintus escape and head back to the villa. Lucius, however, summons a vast creature of stone and fire to attack them.

"That is one nice bit of CGI," say Michael. "Although I'd have thought it would take a bit more water than that to put it out."

Doused in water, the creature crumbles to dust. But while they were dealing with the creature, Donna's been kidnapped!

"Well, that's her a fully fledged companion," says Michael, as the Sisterhood tie her to an altar ready to be sacrificed for being a heretic.

"Sorry, sister," says Will, "there's little chance of rendering Donna silent..."

The Sisters have certainly had enough: "This prattling voice will cease forever!"

The Doctor, however, has wasted no time in tracking down his companion. "Oh, that'll be the day," he says.

"Brilliant. Brilliant. Brilliant," says Will.

The Doctor rescues Donna – "Oh," says Chris, "so the Sonic can untie knots now?" – but, before they can make their escape, they come face to face with the hideous High Priestess, leader of the Sisterhood, who has almost completely turned to stone...

The High Priestess: stoned.

"Victoria Wicks is wonderfully sinister as the High Priestess," says Chris, "tragically trapped and deliciously demented! What a great villain. She genuinely unnerves me."

"That's a good raspy stone voice," says Emma. "Gravelly! It's a shame that you can see the foam/latex suit crinkle a bit when she moves, kind of makes her look a bit soupy rather than made of stone."

"I think that adds to it," says Chris, "as though beneath her granite skin, lava flows instead of blood."

"This is what happens when you don't moisturise," says Will. "Although, actually, it's an inspired if macabre touch... basing the petrifaction on the actual Pompeiian corpses..."

We discover that the Sisterhood are channelling a rock-like alien species called Pyroviles, that crash-landed in Vesuvius, shattering on impact. The Sisters have be inhaling particles from the volcano and are slowly turning into Pyroviles themselves...

"Good job the Pyroviles left her tongue as flesh," says Michael, as the High Priestess fills in the plot. ►

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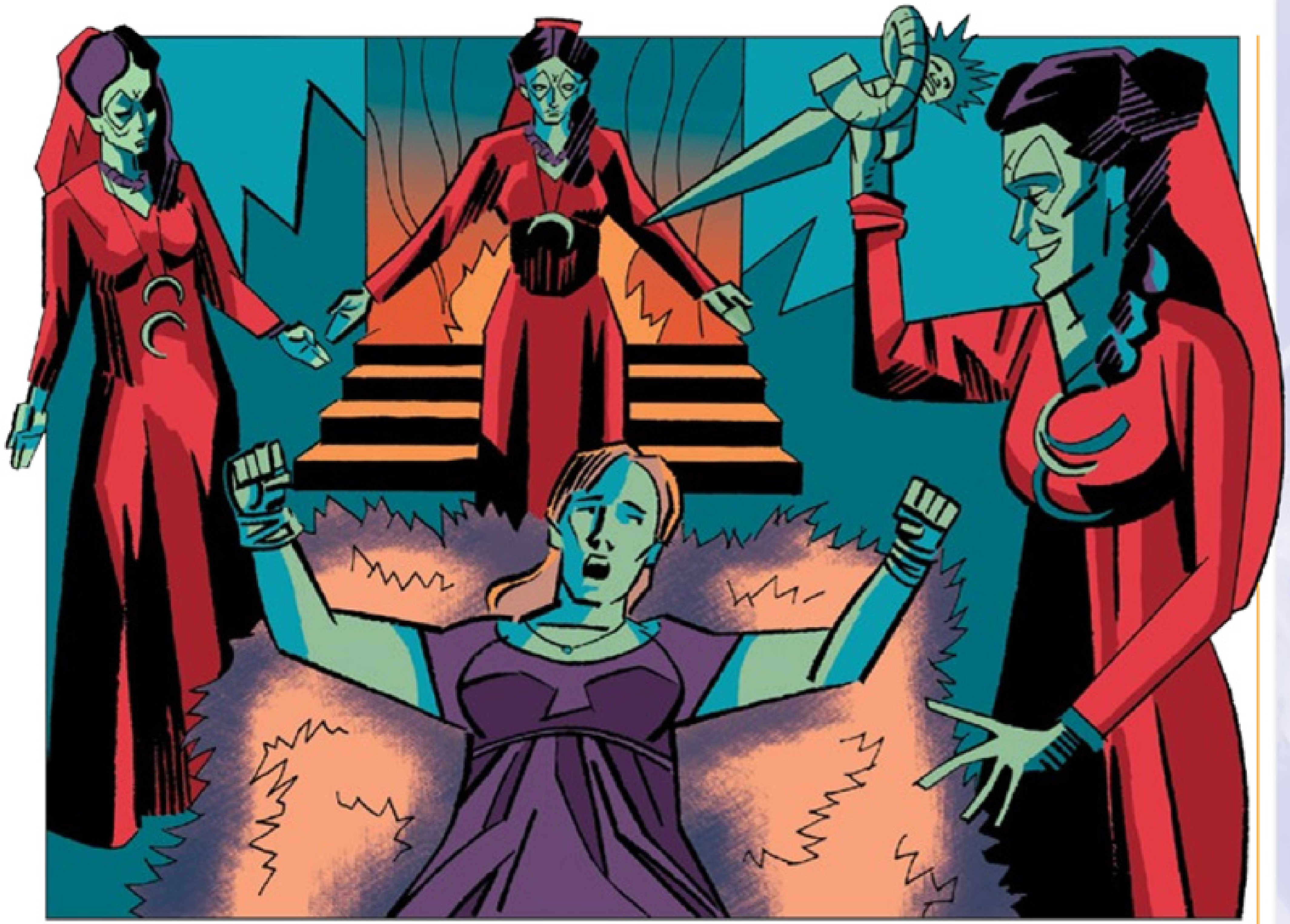
* See Doctor Who And The New Earth



"The Doctor's hair gel is working wonders under such insanely hot conditions...!" - CHRIS

AND YOU SAID...

HARRY JACKMAN, VIA EMAIL:
The Doctor and Donna have such a refreshing dynamic together. They're exploring history as 'mates' rather than there being a simmering romance between them.

MICHAEL WHITELEY, VIA EMAIL:
What a great start to Donna's adventures with the Tenth Doctor! It had action, strong emotion and fantastic special effects. One of my favourites!

AMANDA COOPER, VIA EMAIL:
Phil Davis is deliciously sinister as Lucius. The audience, like the Doctor, don't perceive him as much of a threat until he reveals he knows far more about the Time Lord than he should – and then, he's terrifying!

Lucius: armless.

SPENCER WICKS, VIA EMAIL:
Doctor Who has had limited success in portraying gigantic monsters in the past (the Beast in *The Satan Pit* was great; Kroll in *The Power of Kroll* less so!), but the Pyroviles are a genuinely impressive creation.

FANNEY ÓMARSDÓTTIR, VIA EMAIL:
I'm not exactly sure why, but I just loved the Doctor and Donna's relationship in this story – especially towards the end and I like Donna pleading with him to save someone.

BLAINE COUGHLAN, VIA EMAIL:
Huddling together horrified on the floor, Caecilius and his family genuinely look as if they are resigned to their dooms and it's all the more upsetting as they haven't got the faintest clue why any of this is happening.

In issue 472, the Time Team will be landing on the *Planet of the Ood*, and then in issue 473 they're watching the two-part story *The Sontaran Stratagem/The Poison Sky*. Email your thoughts on these stories to *dwm@panini.co.uk* or send them to the postal address on page 13.

"Or," says Chris, "perhaps it's actually a bit of burnt bacon, just flopping around in her mouth!"

"Mmmmmm," says Will, "bacon..."

Having learnt enough, the Doctor sprays Her Highness with water.

"That's very Doctor, isn't it?" says Chris. "Fighting the baddies off with a water pistol? Love it!"

Together, the Doctor and Donna duck down through a grill into the hypocaust system, and make their way towards the heart of the volcano...

"Wouldn't they be a getting a little crispy right about now?" wonders Emma. "I'm not sure I'd fancy following the Doctor towards impending doom."

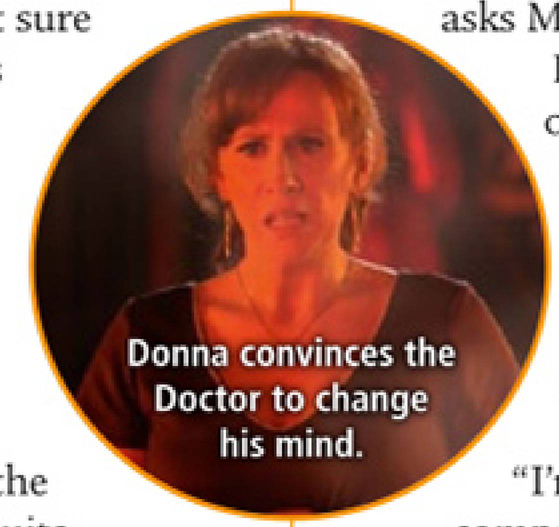
"The Doctor's hair gel is working wonders under such insanely hot conditions," says Chris. "Either that, or his hair is also made from stone."

Hiding inside Vesuvius are a number of adult Pyroviles, larger versions of the creature that attacked the villa. Lucius arrives with the stone circuits, and the Doctor finally gets to the bottom of what's happening in Pompeii. The machine Lucius is building is drawing energy from the volcano, which will be used to create a fusion matrix that will convert millions of humans into Pyroviles.

Obviously, something has to be done to stop these monstrous plans, but the energy being used by the machine is stopping the volcano from blowing its top...

"Blimey," says Will, "the Doctor having to cause the eruption is another rather dark moment."

"He's already explained that it's a fixed point," says Emma, "without an alternative, so he can't go rewriting history..."



Donna convinces the Doctor to change his mind.

"It's reminiscent of *Genesis of the Daleks*, isn't it?" says Chris. "And must've been close to how the Doctor felt ending the Last Great Time War..."

"It's a brilliant twist," decides Michael. "To save the day, the Doctor has to make sure Pompeii gets destroyed by Vesuvius. Very tidy storytelling."

The deed is done, Vesuvius starts to erupt, and the escape pod containing the Doctor and Donna flies out of the volcano, landing within dashing distance of the TARDIS.

"Er, can you outrun an erupting volcano?" asks Michael.

Donna is still keen to save the people of Pompeii, but the Doctor hurries her into the TARDIS and leaves them to their fate.

"This is a great scene," says Will. "A proper debate, Donna convincing the Doctor to do the right thing."

"Right," says Michael decisively. "I'm calling it. Donna is my favourite companion of all time. How long did that take me? Not quite two episodes of this series?"

"I find her a bit grating at times," says Will, "but there are moments in this where she's very good indeed."

Won around by Donna, the Doctor returns and saves Caecilius, Metella, Evelina and Quintus. Chris thinks the image of the Doctor, framed in the TARDIS doorway, bathed in a heavenly glow might be a bit much.

"It's rather like Michelangelo's Creation of Adam," says Will, "with the Doctor as God..."

Emma laughs. "I almost expect a big stomping Python-esque foot to fly in and squelch everyone."

The Doctor drops the family off at a safe distance. The explosion is so massive that it caused cracks in time that filtered back and caused the Soothsayers' visions. Now it's over, however, Evelina realises the visions are gone. The whole family start a new life in Rome.

"That was a genuinely scary story," says Chris, "and a confident reworking of one of history's great tragedies."

"Good stuff!" agrees Will. "A great chance for Donna to make a real difference with her first trip as a bona fide companion, with some funny gags and top notch guest actors supporting a strong story."

Emma has a few reservations. "Some of the finer details of the fiery stone aliens' story got a bit lost among the bigger themes of changing history, and the role of the companion..."

"I like the coda," says Michael, "a nice reversal on the opening scene with the family."

"Yes, I really like the family," say Emma, "despite them reminding me of three intensely boring years learning Latin."

The episode closes with Quintus giving thanks to their new household gods...

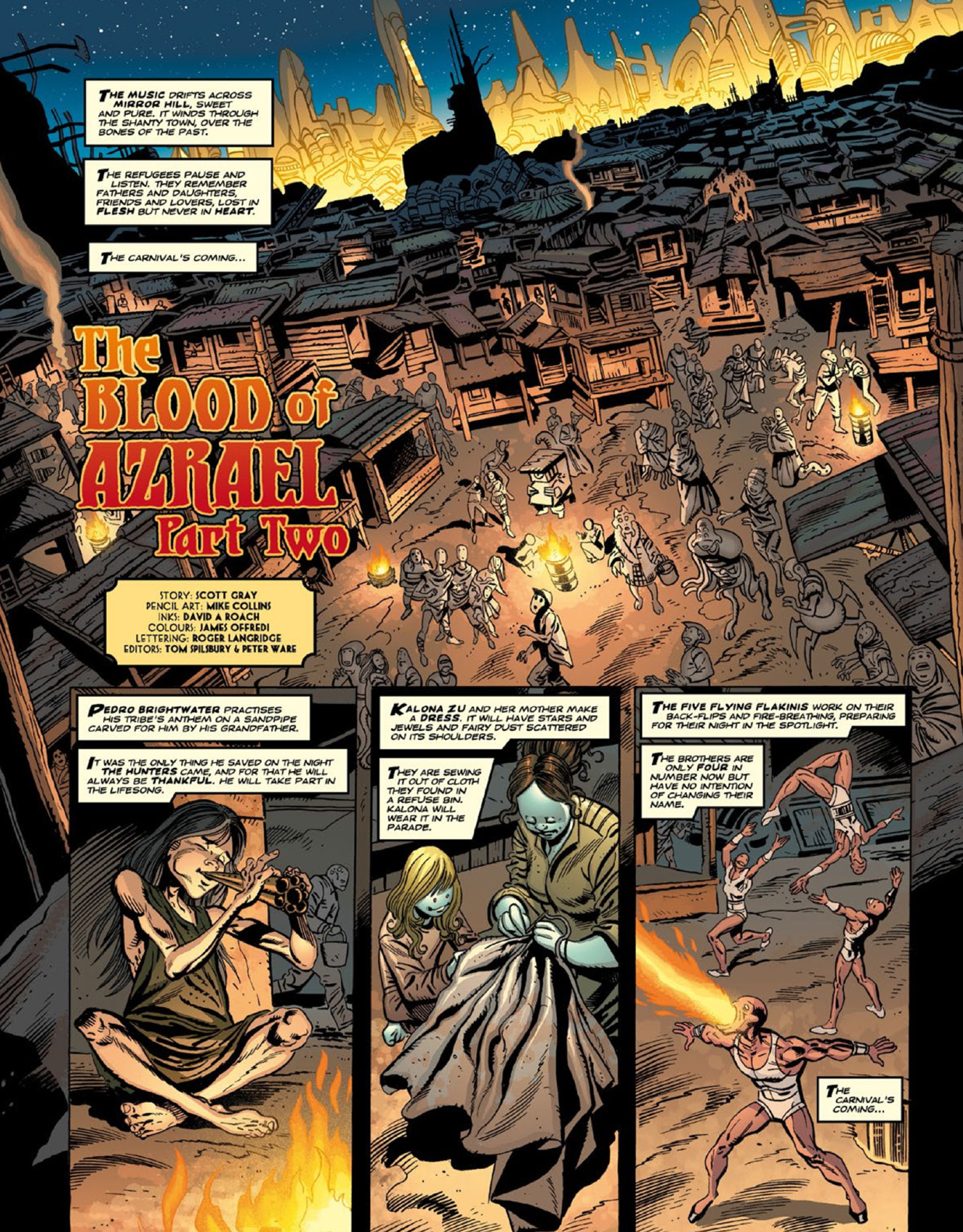
"I think I might have a shrine to the Doctor and Donna in my house," says Michael, "to give thanks to them for this series." DWM

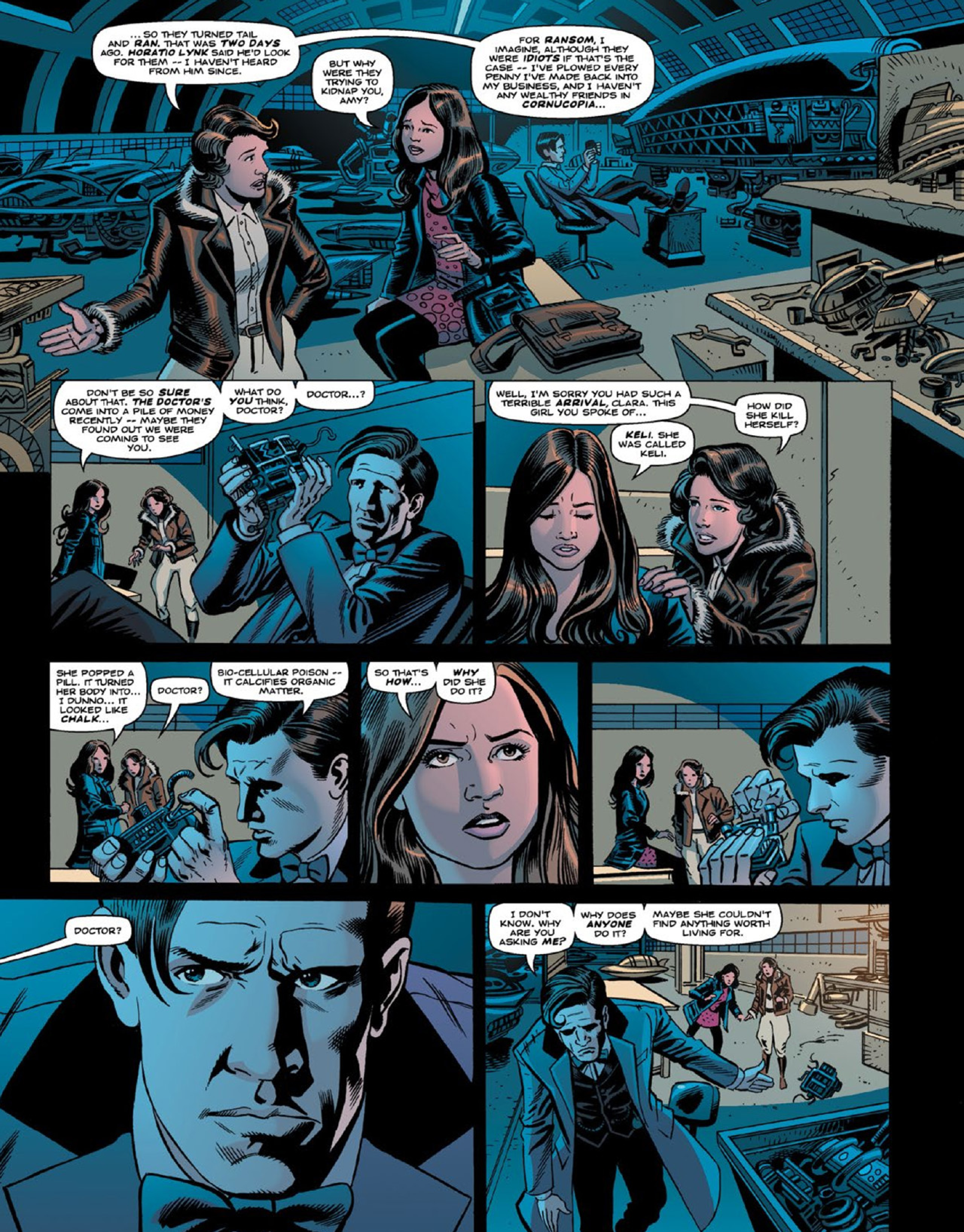
CLICHÉ COUNTER

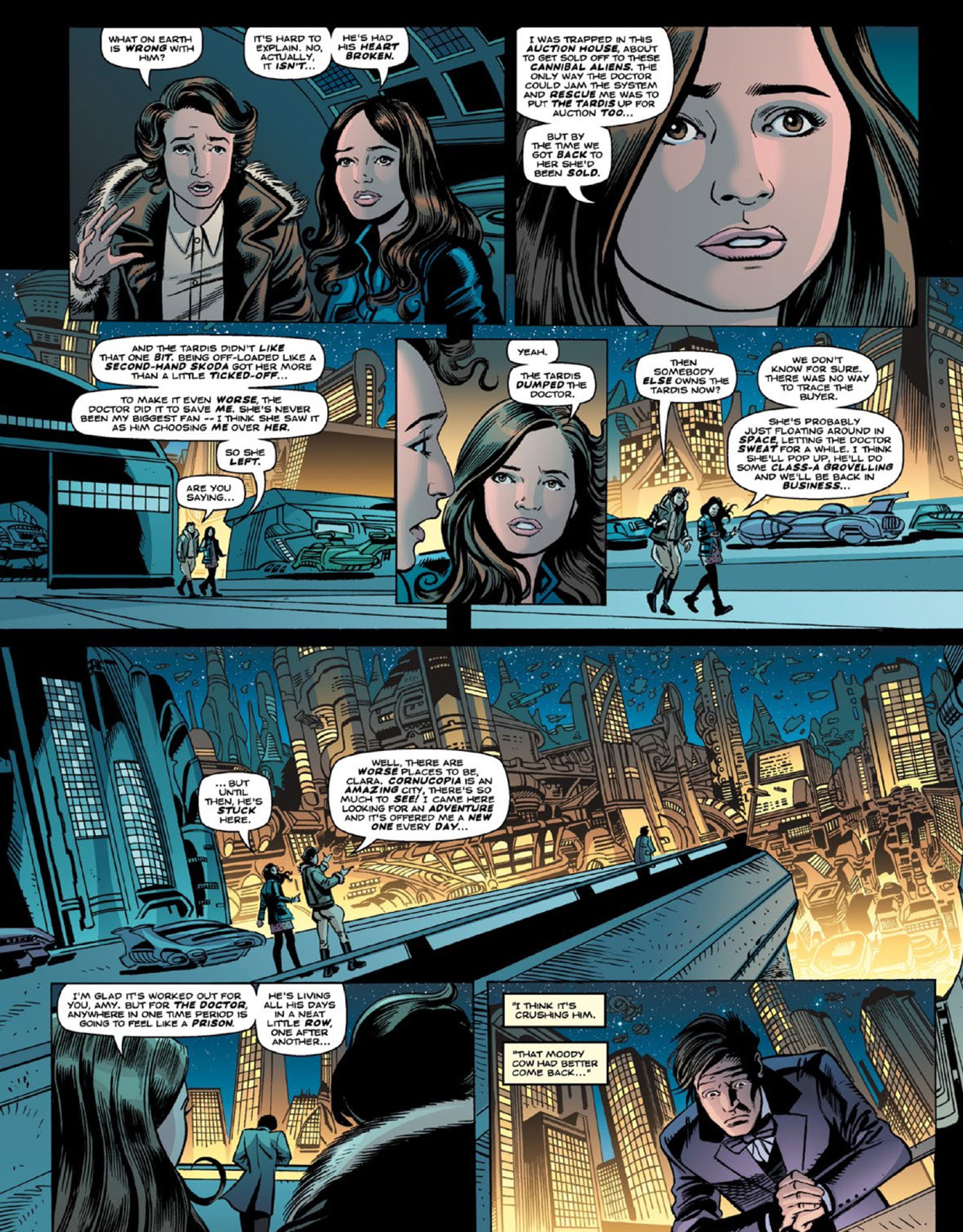
DEATHS ON SCREEN SO FAR...	1,673
ONE OR MORE REGULARS RENDERED UNCONSCIOUS...	235
ONE OR MORE REGULARS INCARCERATED....	280

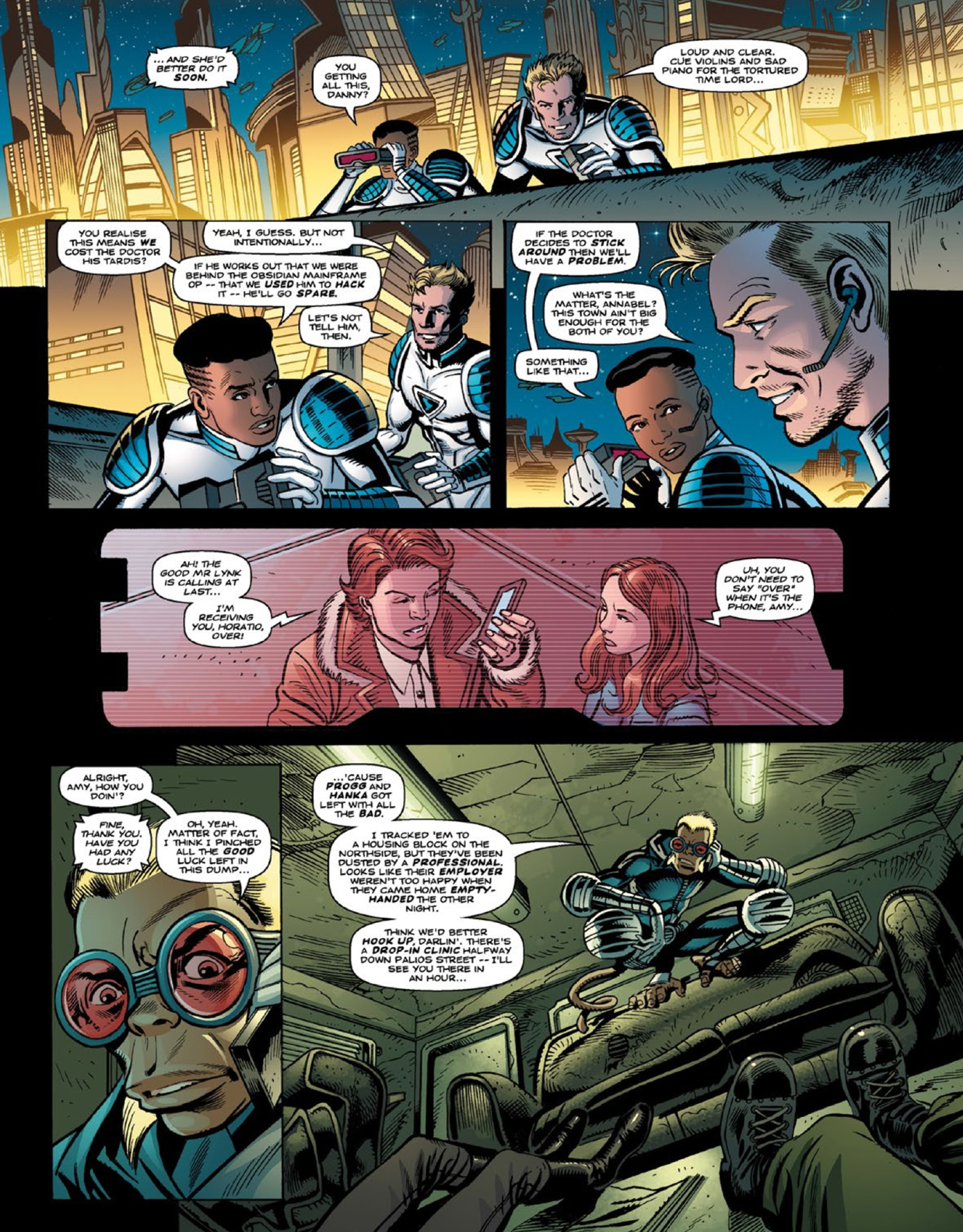
The BLOOD of AZRAEL
Part Two

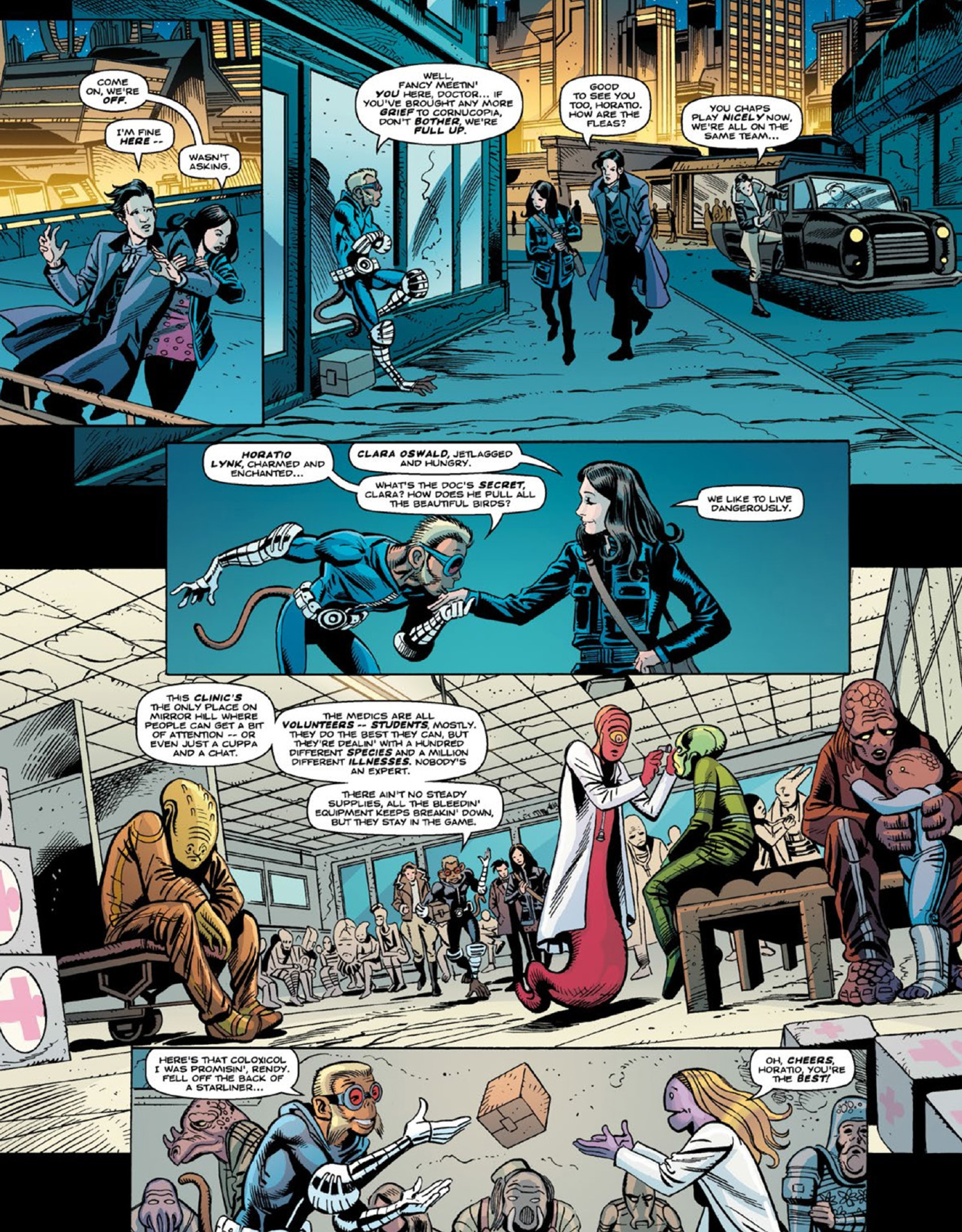
STORY: **SCOTT GRAY**
PENCIL ART: **MIKE COLLINS**
INKS: **DAVID A ROACH**
COLOURS: **JAMES OFFREDI**
LETTERING: **ROGER LANGRIDGE**
EDITORS: **TOM SPILSBURY & PETER WARE**

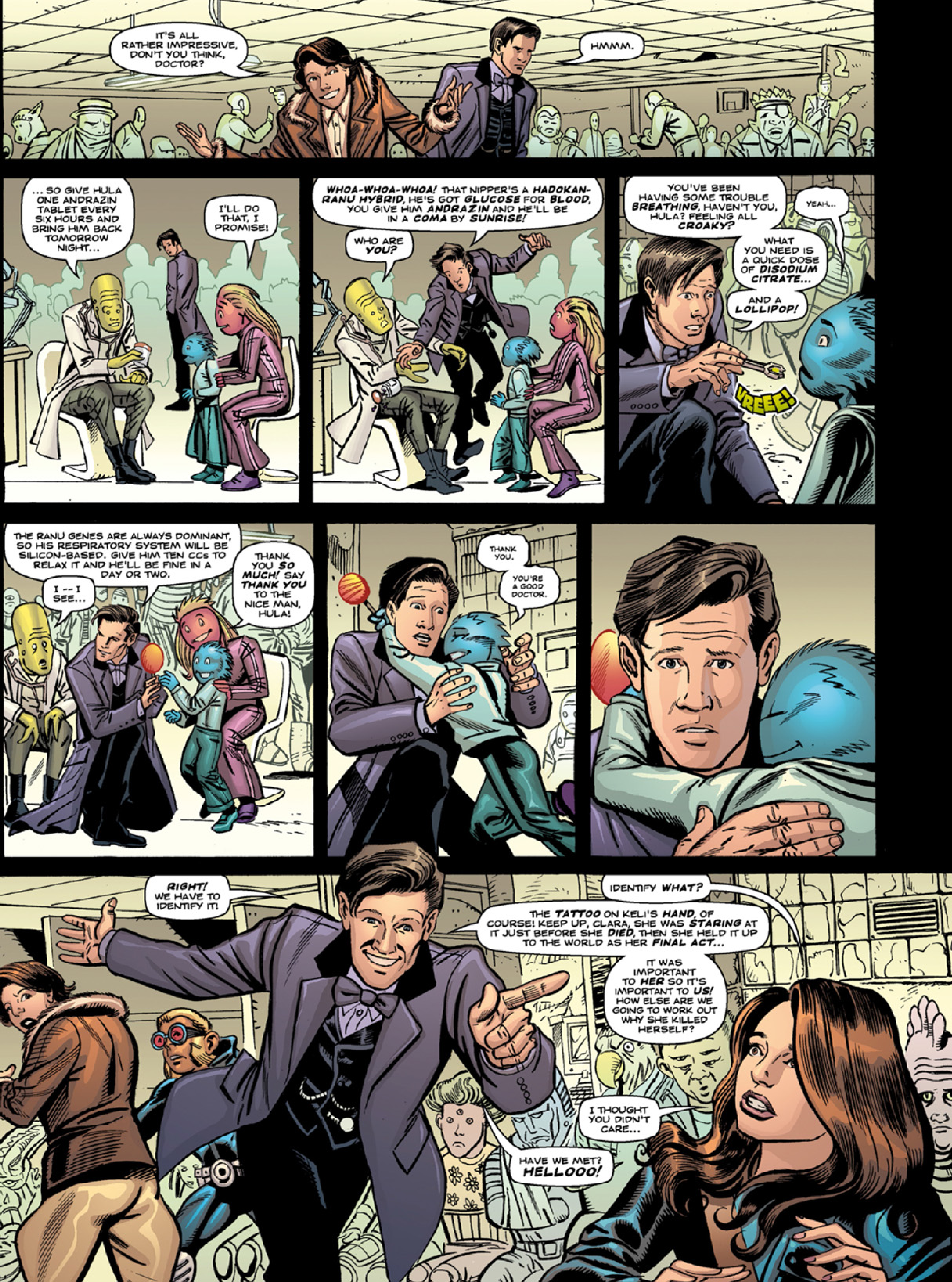

THE MUSIC DRIFTS ACROSS MIRROR HILL, SWEET AND PURE. IT WINDS THROUGH THE SHANTY TOWN, OVER THE BONES OF THE PAST.
THE REFUGEES PAUSE AND LISTEN. THEY REMEMBER FATHERS AND DAUGHTERS, FRIENDS AND LOVERS, LOST IN FLESH BUT NEVER IN HEART.
THE CARNIVAL'S COMING...
PEDRO BRIGHTWATER PRACTISES HIS TRIBE'S ANTHEM ON A SANDPIPE CARVED FOR HIM BY HIS GRANDFATHER.
IT WAS THE ONLY THING HE SAVED ON THE NIGHT THE HUNTERS CAME, AND FOR THAT HE WILL ALWAYS BE THANKFUL. HE WILL TAKE PART IN THE LIFESONG.
KALONA ZU AND HER MOTHER MAKE A DRESS. IT WILL HAVE STARS AND JEWELS AND FAIRY DUST SCATTERED ON ITS SHOULDERS.
THEY ARE SEWING IT OUT OF CLOTH THEY FOUND IN A REFUSE BIN. KALONA WILL WEAR IT IN THE PARADE.
THE FIVE FLYING FLAKINIS WORK ON THEIR BACK-FLIPS AND FIRE-BREATHING, PREPARING FOR THEIR NIGHT IN THE SPOTLIGHT.
THE BROTHERS ARE ONLY FOUR IN NUMBER NOW BUT HAVE NO INTENTION OF CHANGING THEIR NAME.
THE CARNIVAL'S COMING...

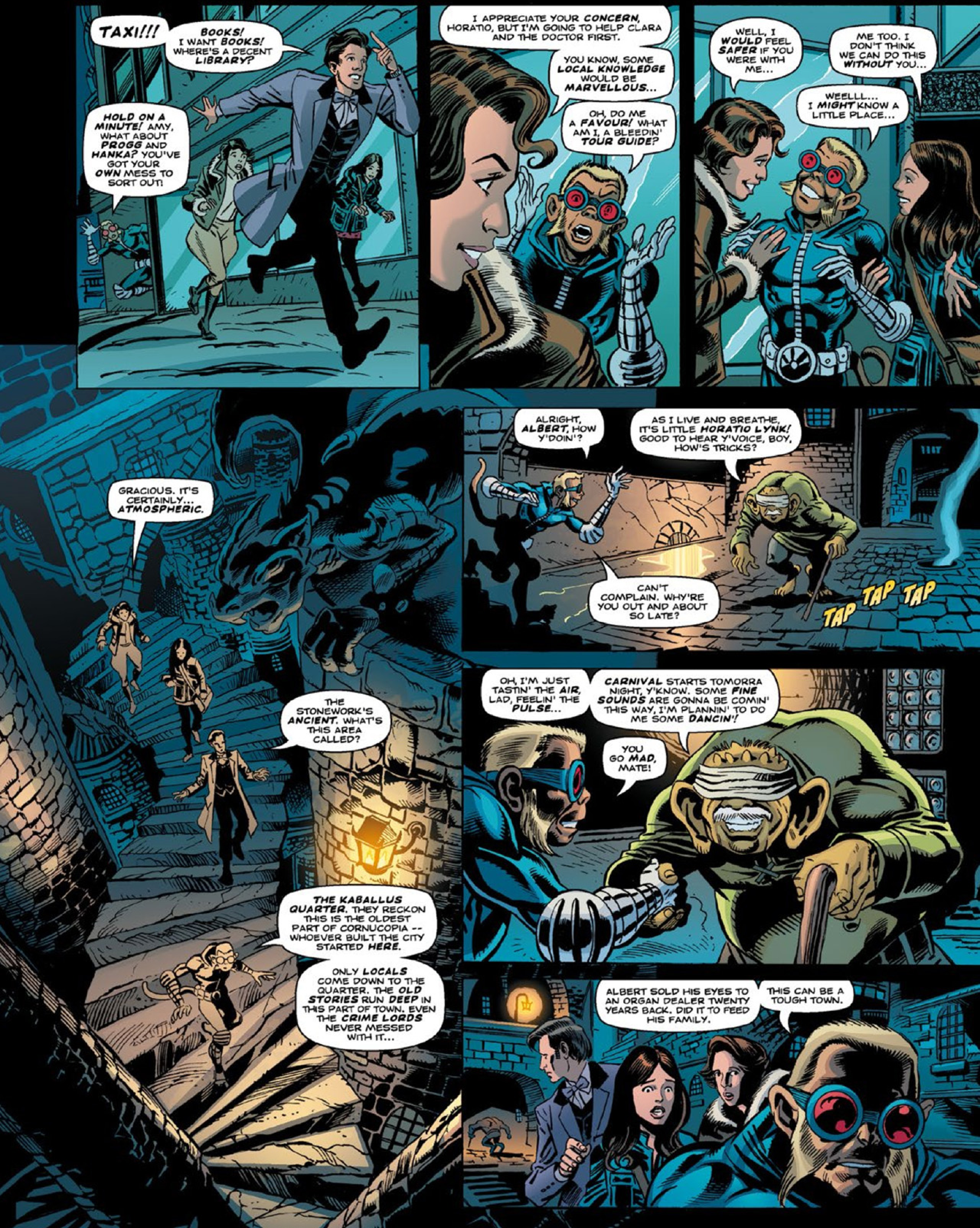

... SO THEY TURNED TAIL AND **RAN**. THAT WAS **TWO DAYS** AGO. **HORATIO LYNK** SAID HE'D LOOK FOR THEM -- I HAVEN'T HEARD FROM HIM SINCE.
BUT WHY WERE THEY TRYING TO KIDNAP YOU, AMY?
FOR **RANSOM**, I IMAGINE, ALTHOUGH THEY WERE **IDIOTS** IF THAT'S THE CASE -- I'VE PLOWED EVERY PENNY I'VE MADE BACK INTO MY BUSINESS, AND I HAVEN'T ANY WEALTHY FRIENDS IN **CORNUCOPIA**...
DON'T BE SO **SURE** ABOUT THAT. **THE DOCTOR'S** COME INTO A PILE OF MONEY RECENTLY -- MAYBE THEY FOUND OUT WE WERE COMING TO SEE YOU.
WHAT DO **YOU** THINK, DOCTOR?
DOCTOR...?
WELL, I'M SORRY YOU HAD SUCH A TERRIBLE **ARRIVAL**, CLARA. THIS GIRL YOU SPOKE OF...
HOW DID SHE KILL HERSELF?
KELI. SHE WAS CALLED KELI.
SHE POPPED A PILL. IT TURNED HER BODY INTO... I DUNNO... IT LOOKED LIKE **CHALK**...
DOCTOR?
BIO-CELLULAR POISON -- IT CALCIFIES ORGANIC MATTER.
SO THAT'S **HOW**...
WHY DID SHE DO IT?
DOCTOR?
I DON'T KNOW. WHY ARE YOU ASKING **ME**?
WHY DOES **ANYONE** DO IT?
MAYBE SHE COULDN'T FIND ANYTHING WORTH LIVING FOR.

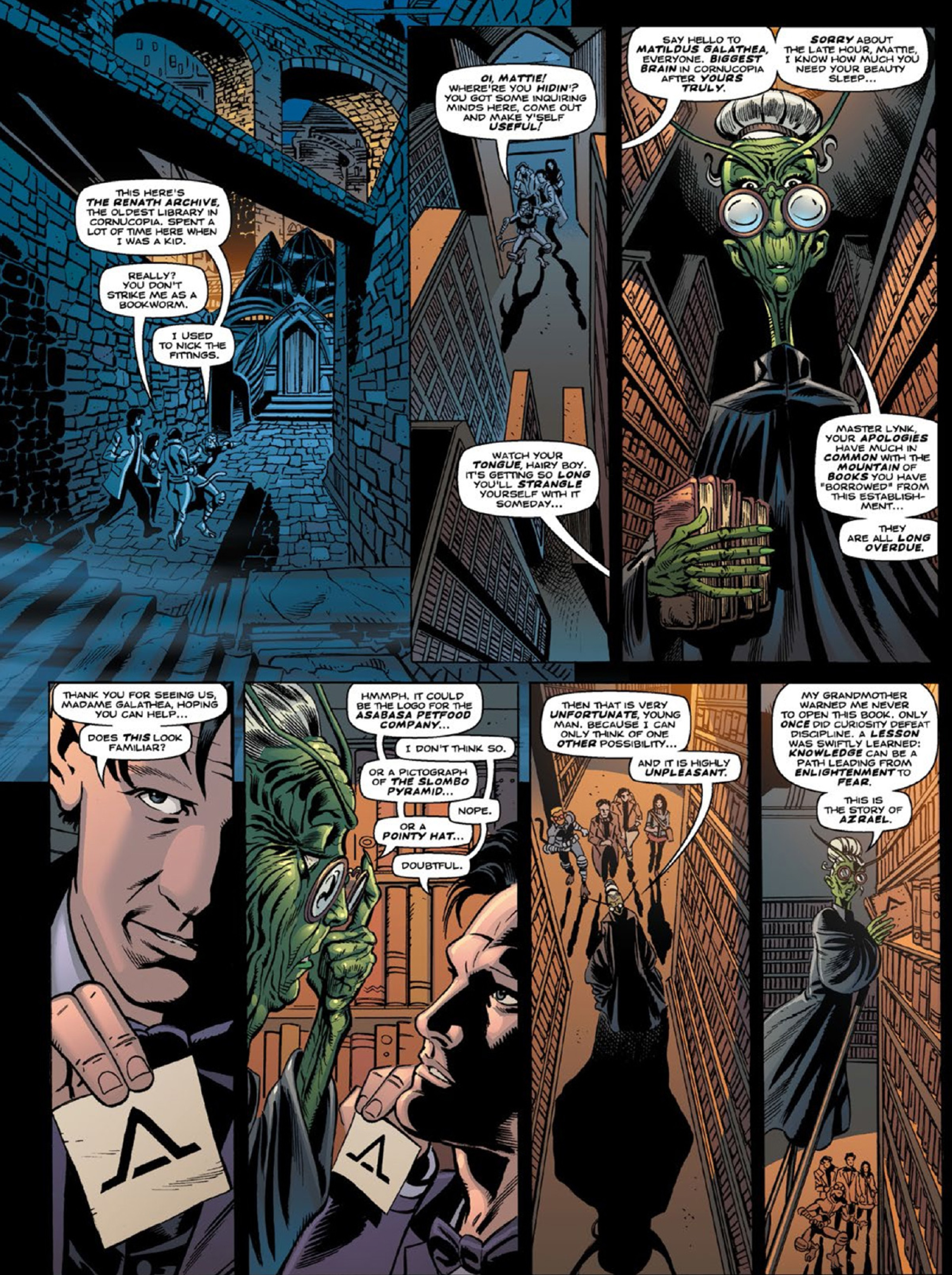

WHAT ON EARTH IS WRONG WITH HIM?
IT'S HARD TO EXPLAIN. NO, ACTUALLY, IT ISN'T...
HE'S HAD HIS HEART BROKEN.
I WAS TRAPPED IN THIS AUCTION HOUSE, ABOUT TO GET SOLD OFF TO THESE CANNIBAL ALIENS. THE ONLY WAY THE DOCTOR COULD JAM THE SYSTEM AND RESCUE ME WAS TO PUT THE TARDIS UP FOR AUCTION TOO...
BUT BY THE TIME WE GOT BACK TO HER SHE'D BEEN SOLD.
AND THE TARDIS DIDN'T LIKE THAT ONE BIT. BEING OFF-LOADED LIKE A SECOND-HAND SKODA GOT HER MORE THAN A LITTLE TICKED-OFF...
TO MAKE IT EVEN WORSE, THE DOCTOR DID IT TO SAVE ME. SHE'S NEVER BEEN MY BIGGEST FAN -- I THINK SHE SAW IT AS HIM CHOOSING ME OVER HER.
SO SHE LEFT.
ARE YOU SAYING...
YEAH.
THE TARDIS DUMPED THE DOCTOR.
THEN SOMEBODY ELSE OWNS THE TARDIS NOW?
WE DON'T KNOW FOR SURE. THERE WAS NO WAY TO TRACE THE BUYER.
SHE'S PROBABLY JUST FLOATING AROUND IN SPACE, LETTING THE DOCTOR SWEAT FOR A WHILE. I THINK SHE'LL POP UP, HE'LL DO SOME CLASS-A GROVELLING AND WE'LL BE BACK IN BUSINESS...
...BUT UNTIL THEN, HE'S STUCK HERE.
WELL, THERE ARE WORSE PLACES TO BE, CLARA. CORNUCOPIA IS AN AMAZING CITY, THERE'S SO MUCH TO SEE! I CAME HERE LOOKING FOR AN ADVENTURE AND IT'S OFFERED ME A NEW ONE EVERY DAY...
I'M GLAD IT'S WORKED OUT FOR YOU, AMY. BUT FOR THE DOCTOR, ANYWHERE IN ONE TIME PERIOD IS GOING TO FEEL LIKE A PRISON.
HE'S LIVING ALL HIS DAYS IN A NEAT LITTLE ROW, ONE AFTER ANOTHER...
"I THINK IT'S CRUSHING HIM.
"THAT MOODY COW HAD BETTER COME BACK..."

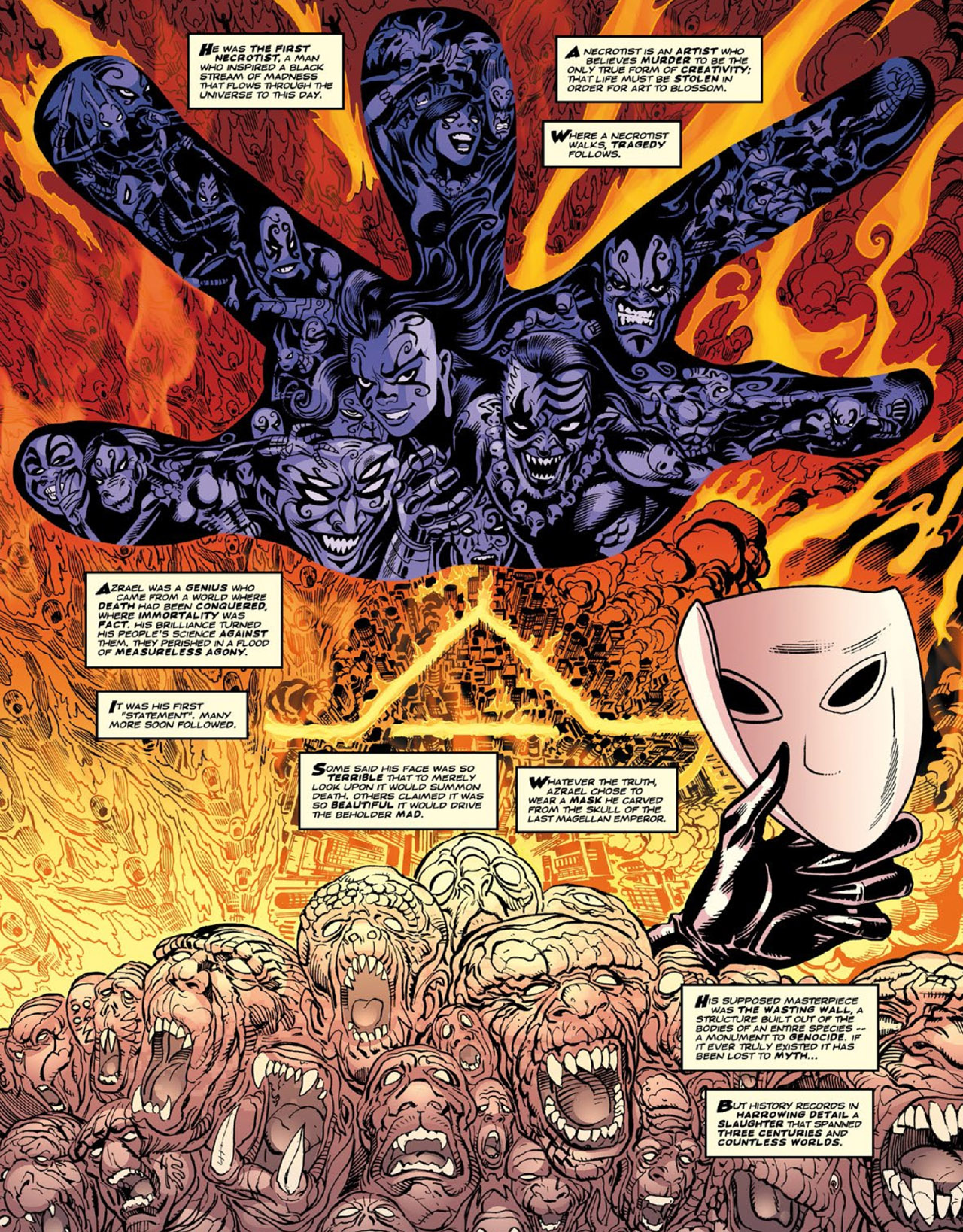

... AND SHE'D BETTER DO IT *SOON.*
YOU GETTING ALL THIS, DANNY?
LOUD AND CLEAR. CUE VIOLINS AND SAD PIANO FOR THE TORTURED TIME LORD...
YOU REALISE THIS MEANS *WE* COST THE DOCTOR HIS TARDIS?
YEAH, I GUESS. BUT NOT INTENTIONALLY...
IF HE WORKS OUT THAT WE WERE BEHIND THE OBSIDIAN MAINFRAME OP -- THAT WE *USED* HIM TO *HACK* IT -- HE'LL GO *SPARE.*
LET'S NOT TELL HIM, THEN.
IF THE DOCTOR DECIDES TO *STICK AROUND* THEN WE'LL HAVE A *PROBLEM.*
WHAT'S THE MATTER, ANNABEL? THIS TOWN AIN'T BIG ENOUGH FOR THE BOTH OF YOU?
SOMETHING LIKE THAT...
AH! THE GOOD MR LYNK IS CALLING AT LAST...
I'M RECEIVING YOU, HORATIO, OVER!
UH, YOU DON'T NEED TO SAY "OVER" WHEN IT'S THE PHONE, AMY...
ALRIGHT, AMY, HOW YOU DOIN'?
FINE, THANK YOU. HAVE YOU HAD ANY LUCK?
OH, YEAH. MATTER OF FACT, I THINK I PINCHED ALL THE *GOOD* LUCK LEFT IN THIS DUMP...
...'CAUSE *PROGG* AND *HANKA* GOT LEFT WITH ALL THE *BAD.*
I TRACKED 'EM TO A HOUSING BLOCK ON THE NORTHSIDE, BUT THEY'VE BEEN DUSTED BY A *PROFESSIONAL.* LOOKS LIKE THEIR *EMPLOYER* WEREN'T TOO HAPPY WHEN THEY CAME HOME *EMPTY-HANDED* THE OTHER NIGHT.
THINK WE'D BETTER *HOOK UP,* DARLIN'. THERE'S A *DROP-IN CLINIC* HALFWAY DOWN PALIOS STREET -- I'LL SEE YOU THERE IN AN HOUR...

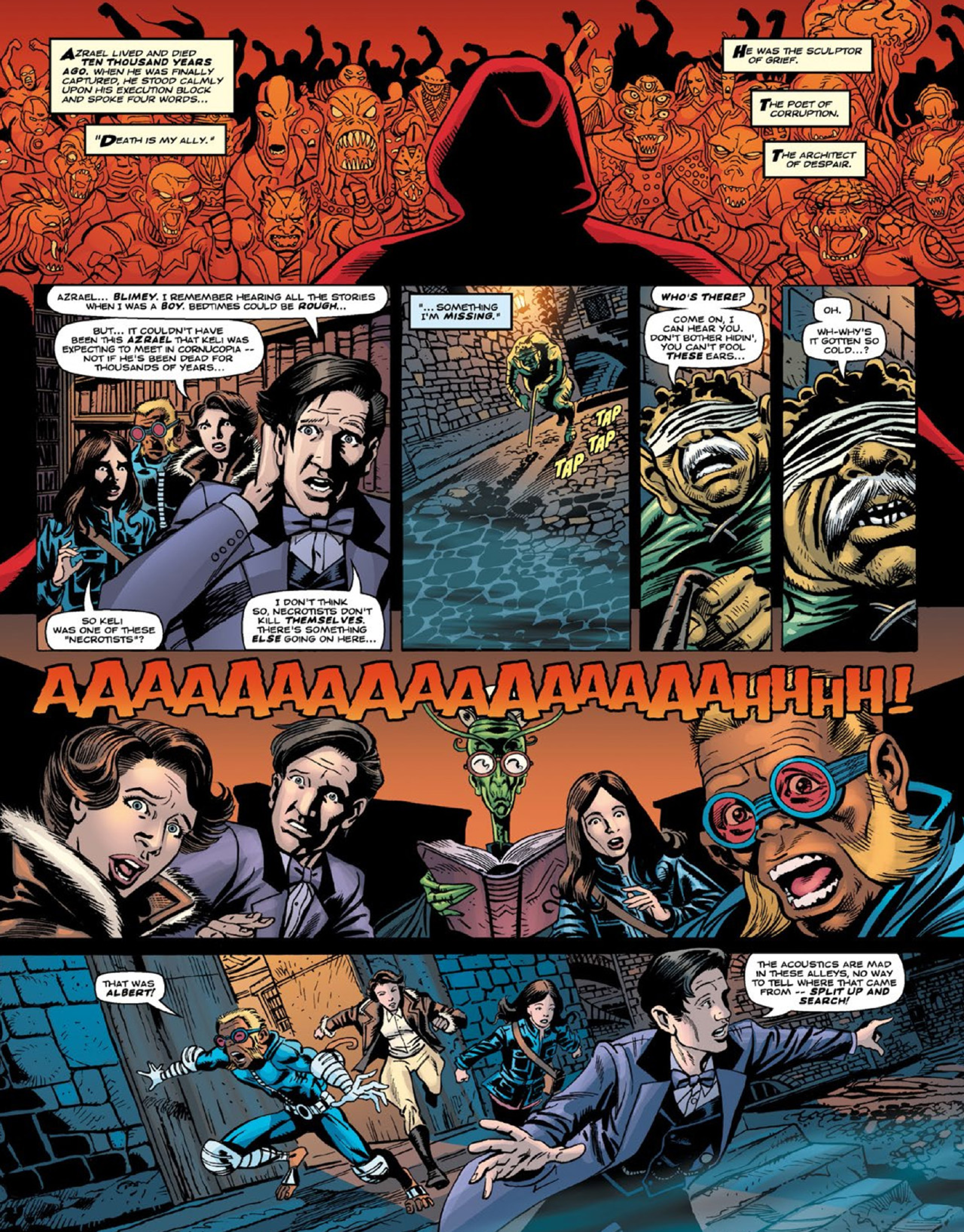

COME ON, WE'RE *OFF*.
I'M FINE *HERE* --
WASN'T ASKING.
WELL, FANCY MEETIN' *YOU* HERE, DOCTOR... IF YOU'VE BROUGHT ANY MORE *GRIEF* TO CORNUCOPIA, DON'T *BOTHER*, WE'RE *FULL UP*.
GOOD TO SEE YOU TOO, HORATIO. HOW ARE THE FLEAS?
YOU CHAPS PLAY *NICELY* NOW, WE'RE ALL ON THE SAME TEAM...
HORATIO LYNK, CHARMED AND ENCHANTED...
CLARA OSWALD, JETLAGGED AND HUNGRY.
WHAT'S THE DOC'S *SECRET*, CLARA? HOW DOES HE PULL ALL THE BEAUTIFUL BIRDS?
WE LIKE TO LIVE DANGEROUSLY.
THIS *CLINIC'S* THE ONLY PLACE ON MIRROR HILL WHERE PEOPLE CAN GET A BIT OF ATTENTION -- OR EVEN JUST A CUPPA AND A CHAT.
THE MEDICS ARE ALL *VOLUNTEERS -- STUDENTS*, MOSTLY. THEY DO THE BEST THEY CAN, BUT THEY'RE DEALIN' WITH A HUNDRED DIFFERENT *SPECIES* AND A MILLION DIFFERENT *ILLNESSES*. NOBODY'S AN EXPERT.
THERE AIN'T NO STEADY SUPPLIES, ALL THE BLEEDIN' EQUIPMENT KEEPS BREAKIN' DOWN, BUT THEY STAY IN THE GAME.
HERE'S THAT COLOXICOL I WAS PROMISIN', RENDY. FELL OFF THE BACK OF A STARLINER...
OH, *CHEERS*, HORATIO, YOU'RE THE *BEST*!

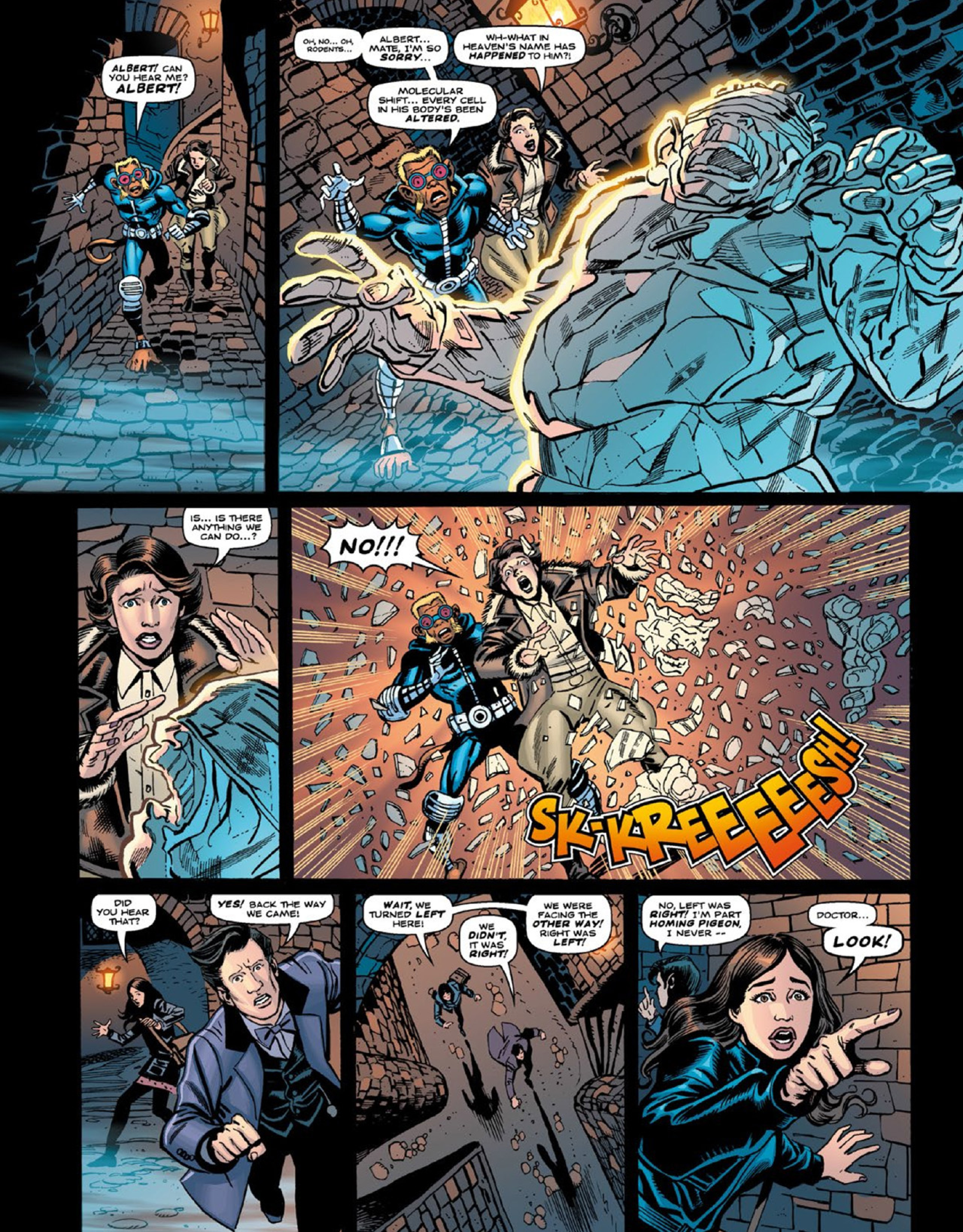

IT'S ALL RATHER IMPRESSIVE, DON'T YOU THINK, DOCTOR?
HMMM.
... SO GIVE HULA ONE ANDRAZIN TABLET EVERY SIX HOURS AND BRING HIM BACK TOMORROW NIGHT...
I'LL DO THAT, I PROMISE!
WHOA-WHOA-WHOA! THAT NIPPER'S A HADOKAN-RANU HYBRID, HE'S GOT GLUCOSE FOR BLOOD, YOU GIVE HIM ANDRAZIN AND HE'LL BE IN A COMA BY SUNRISE!
WHO ARE YOU?
YOU'VE BEEN HAVING SOME TROUBLE BREATHING, HAVEN'T YOU, HULA? FEELING ALL CROAKY?
YEAH...
WHAT YOU NEED IS A QUICK DOSE OF DISODIUM CITRATE...
AND A LOLLIPOP!
VREEE!
THE RANU GENES ARE ALWAYS DOMINANT, SO HIS RESPIRATORY SYSTEM WILL BE SILICON-BASED. GIVE HIM TEN CCs TO RELAX IT AND HE'LL BE FINE IN A DAY OR TWO.
I -- I SEE...
THANK YOU SO MUCH! SAY THANK YOU TO THE NICE MAN, HULA!
THANK YOU.
YOU'RE A GOOD DOCTOR.
RIGHT! WE HAVE TO IDENTIFY IT!
IDENTIFY WHAT?
THE TATTOO ON KELI'S HAND, OF COURSE! KEEP UP, CLARA, SHE WAS STARING AT IT JUST BEFORE SHE DIED, THEN SHE HELD IT UP TO THE WORLD AS HER FINAL ACT...
IT WAS IMPORTANT TO HER SO IT'S IMPORTANT TO US! HOW ELSE ARE WE GOING TO WORK OUT WHY SHE KILLED HERSELF?
I THOUGHT YOU DIDN'T CARE...
HAVE WE MET? HELLOOO!

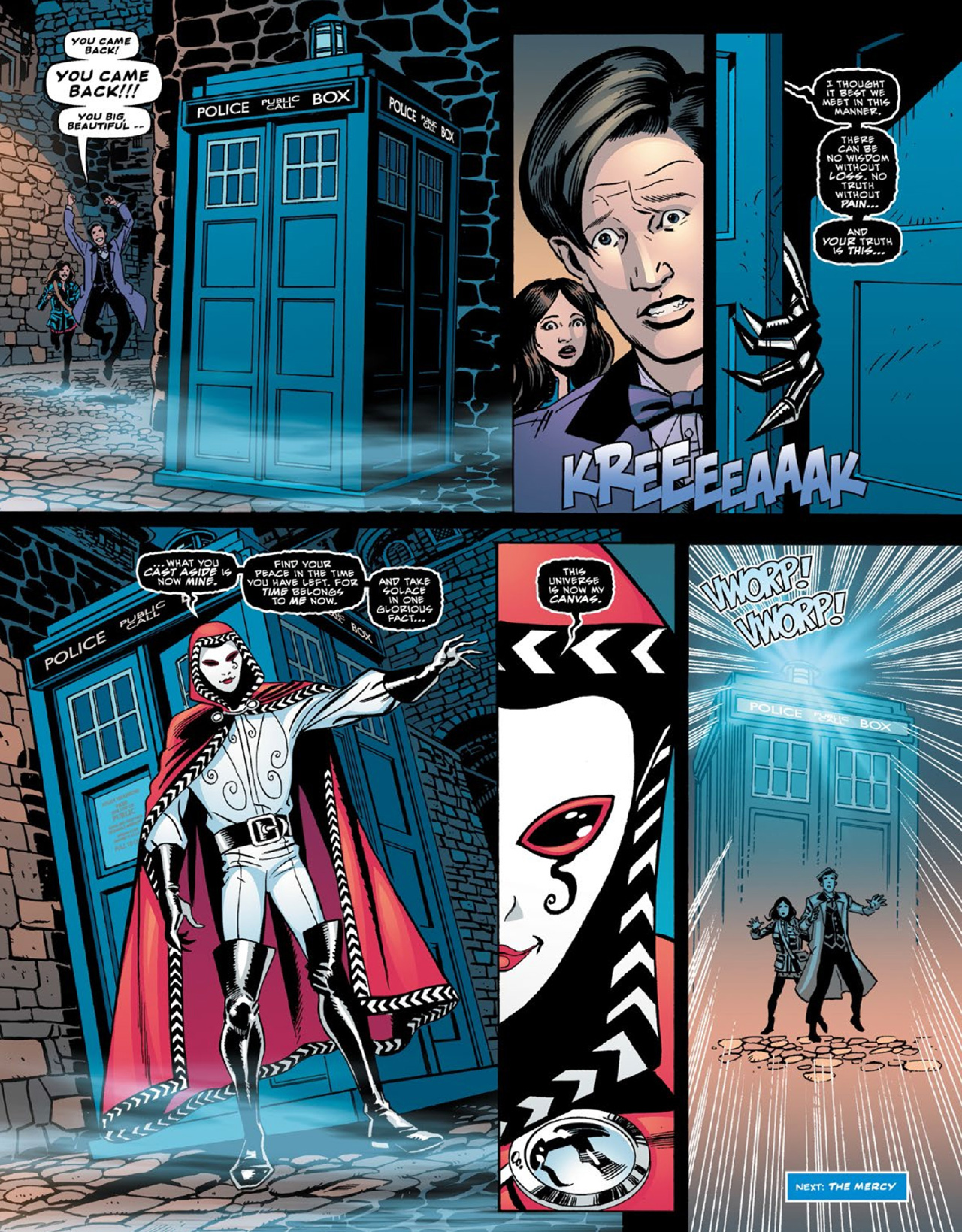

TAXI!!!
BOOKS! I WANT BOOKS! WHERE'S A DECENT LIBRARY?
HOLD ON A MINUTE! AMY, WHAT ABOUT PROGG AND HANKA? YOU'VE GOT YOUR OWN MESS TO SORT OUT!
I APPRECIATE YOUR CONCERN, HORATIO, BUT I'M GOING TO HELP CLARA AND THE DOCTOR FIRST.
YOU KNOW, SOME LOCAL KNOWLEDGE WOULD BE MARVELLOUS...
OH, DO ME A FAVOUR! WHAT AM I, A BLEEDIN' TOUR GUIDE?
WELL, I WOULD FEEL SAFER IF YOU WERE WITH ME...
ME TOO. I DON'T THINK WE CAN DO THIS WITHOUT YOU...
WEELLL... I MIGHT KNOW A LITTLE PLACE...
GRACIOUS. IT'S CERTAINLY... ATMOSPHERIC.
THE STONEWORK'S ANCIENT. WHAT'S THIS AREA CALLED?
THE KABALLUS QUARTER. THEY RECKON THIS IS THE OLDEST PART OF CORNUCOPIA -- WHOEVER BUILT THE CITY STARTED HERE.
ONLY LOCALS COME DOWN TO THE QUARTER. THE OLD STORIES RUN DEEP IN THIS PART OF TOWN. EVEN THE CRIME LORDS NEVER MESSED WITH IT...
ALRIGHT, ALBERT, HOW Y'DOIN'?
AS I LIVE AND BREATHE, IT'S LITTLE HORATIO LYNK! GOOD TO HEAR Y'VOICE, BOY, HOW'S TRICKS?
CAN'T COMPLAIN. WHY'RE YOU OUT AND ABOUT SO LATE?
TAP TAP TAP
OH, I'M JUST TASTIN' THE AIR, LAD, FEELIN' THE PULSE...
CARNIVAL STARTS TOMORRA NIGHT, Y'KNOW. SOME FINE SOUNDS ARE GONNA BE COMIN' THIS WAY, I'M PLANNIN' TO DO ME SOME DANCIN'!
YOU GO MAD, MATE!
ALBERT SOLD HIS EYES TO AN ORGAN DEALER TWENTY YEARS BACK. DID IT TO FEED HIS FAMILY.
THIS CAN BE A TOUGH TOWN.


THIS HERE'S THE RENATH ARCHIVE, THE OLDEST LIBRARY IN CORNUCOPIA. SPENT A LOT OF TIME HERE WHEN I WAS A KID.
REALLY? YOU DON'T STRIKE ME AS A BOOKWORM.
I USED TO NICK THE FITTINGS.
OI, MATTIE! WHERE'RE YOU HIDIN'? YOU GOT SOME INQUIRING MINDS HERE, COME OUT AND MAKE Y'SELF USEFUL!
WATCH YOUR TONGUE, HAIRY BOY. IT'S GETTING SO LONG YOU'LL STRANGLE YOURSELF WITH IT SOMEDAY...
SAY HELLO TO MATILDUS GALATHEA, EVERYONE. BIGGEST BRAIN IN CORNUCOPIA AFTER YOURS TRULY.
SORRY ABOUT THE LATE HOUR, MATTIE, I KNOW HOW MUCH YOU NEED YOUR BEAUTY SLEEP...
MASTER LYNK, YOUR APOLOGIES HAVE MUCH IN COMMON WITH THE MOUNTAIN OF BOOKS YOU HAVE "BORROWED" FROM THIS ESTABLISHMENT...
THEY ARE ALL LONG OVERDUE.
THANK YOU FOR SEEING US, MADAME GALATHEA, HOPING YOU CAN HELP...
DOES THIS LOOK FAMILIAR?
HMMPH. IT COULD BE THE LOGO FOR THE ASABASA PETFOOD COMPANY...
I DON'T THINK SO.
OR A PICTOGRAPH OF THE SLOMBO PYRAMID...
NOPE.
OR A POINTY HAT...
DOUBTFUL.
THEN THAT IS VERY UNFORTUNATE, YOUNG MAN. BECAUSE I CAN ONLY THINK OF ONE OTHER POSSIBILITY...
AND IT IS HIGHLY UNPLEASANT.
MY GRANDMOTHER WARNED ME NEVER TO OPEN THIS BOOK. ONLY ONCE DID CURIOSITY DEFEAT DISCIPLINE. A LESSON WAS SWIFTLY LEARNED: KNOWLEDGE CAN BE A PATH LEADING FROM ENLIGHTENMENT TO FEAR.
THIS IS THE STORY OF AZRAEL.


HE WAS THE FIRST NECROTIST, A MAN WHO INSPIRED A BLACK STREAM OF MADNESS THAT FLOWS THROUGH THE UNIVERSE TO THIS DAY.
A NECROTIST IS AN ARTIST WHO BELIEVES MURDER TO BE THE ONLY TRUE FORM OF CREATIVITY; THAT LIFE MUST BE STOLEN IN ORDER FOR ART TO BLOSSOM.
WHERE A NECROTIST WALKS, TRAGEDY FOLLOWS.
AZRAEL WAS A GENIUS WHO CAME FROM A WORLD WHERE DEATH HAD BEEN CONQUERED, WHERE IMMORTALITY WAS FACT. HIS BRILLIANCE TURNED HIS PEOPLE'S SCIENCE AGAINST THEM. THEY PERISHED IN A FLOOD OF MEASURELESS AGONY.
IT WAS HIS FIRST "STATEMENT". MANY MORE SOON FOLLOWED.
SOME SAID HIS FACE WAS SO TERRIBLE THAT TO MERELY LOOK UPON IT WOULD SUMMON DEATH. OTHERS CLAIMED IT WAS SO BEAUTIFUL IT WOULD DRIVE THE BEHOLDER MAD.
WHATEVER THE TRUTH, AZRAEL CHOSE TO WEAR A MASK HE CARVED FROM THE SKULL OF THE LAST MAGELLAN EMPEROR.
HIS SUPPOSED MASTERPIECE WAS THE WASTING WALL, A STRUCTURE BUILT OUT OF THE BODIES OF AN ENTIRE SPECIES -- A MONUMENT TO GENOCIDE. IF IT EVER TRULY EXISTED IT HAS BEEN LOST TO MYTH...
BUT HISTORY RECORDS IN HARROWING DETAIL A SLAUGHTER THAT SPANNED THREE CENTURIES AND COUNTLESS WORLDS.


AZRAEL LIVED AND DIED **TEN THOUSAND YEARS AGO.** WHEN HE WAS FINALLY CAPTURED, HE STOOD CALMLY UPON HIS EXECUTION BLOCK AND SPOKE FOUR WORDS...
"DEATH IS MY ALLY."
HE WAS THE SCULPTOR OF GRIEF.
THE POET OF CORRUPTION.
THE ARCHITECT OF DESPAIR.
AZRAEL... **BLIMEY.** I REMEMBER HEARING ALL THE STORIES WHEN I WAS A **BOY.** BEDTIMES COULD BE **ROUGH...**
BUT... IT COULDN'T HAVE BEEN THIS **AZRAEL** THAT KELI WAS EXPECTING TO MEET IN CORNUCOPIA -- NOT IF HE'S BEEN DEAD FOR THOUSANDS OF YEARS...
SO KELI WAS ONE OF THESE "NECROTISTS"?
I DON'T THINK SO, NECROTISTS DON'T KILL **THEMSELVES.** THERE'S SOMETHING **ELSE** GOING ON HERE...
"... SOMETHING I'M **MISSING.**"
TAP TAP TAP
WHO'S THERE?
COME ON, I CAN HEAR YOU. DON'T BOTHER HIDIN', YOU CAN'T FOOL **THESE** EARS...
OH.
WH-WHY'S IT GOTTEN SO COLD...?
AAAAAAAAAAAAAAAAAHHHH!
THAT WAS **ALBERT!**
THE ACOUSTICS ARE MAD IN THESE ALLEYS, NO WAY TO TELL WHERE THAT CAME FROM -- **SPLIT UP AND SEARCH!**


ALBERT! CAN YOU HEAR ME? ALBERT!
OH, NO... OH, RODENTS...
ALBERT... MATE, I'M SO SORRY...
WH-WHAT IN HEAVEN'S NAME HAS HAPPENED TO HIM?!
MOLECULAR SHIFT... EVERY CELL IN HIS BODY'S BEEN ALTERED.
IS... IS THERE ANYTHING WE CAN DO...?
NO!!!
SK-KREEEEESH!
DID YOU HEAR THAT?
YES! BACK THE WAY WE CAME!
WAIT, WE TURNED LEFT HERE!
WE DIDN'T, IT WAS RIGHT!
WE WERE FACING THE OTHER WAY! RIGHT WAS LEFT!
NO, LEFT WAS RIGHT! I'M PART HOMING PIGEON, I NEVER --
DOCTOR...
LOOK!


YOU CAME BACK!
YOU CAME BACK!!!
YOU BIG, BEAUTIFUL --
POLICE PUBLIC CALL BOX
I THOUGHT IT BEST WE MEET IN THIS MANNER.
THERE CAN BE NO WISDOM WITHOUT *LOSS*. NO TRUTH WITHOUT *PAIN*...
AND *YOUR* TRUTH IS *THIS*...
KREEEEAAAK
...WHAT YOU *CAST ASIDE* IS NOW *MINE*.
FIND YOUR PEACE IN THE TIME YOU HAVE LEFT. FOR *TIME* BELONGS TO *ME* NOW.
AND TAKE SOLACE IN ONE GLORIOUS FACT...
THIS UNIVERSE IS NOW MY *CANVAS*.
VWORP! VWORP!
NEXT: *THE MERCY*

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THE MODEL OF PERFECTION!

In the late 1980s the BBC Visual Effects Department was in demand – in part two of this interview, Mike Tucker and his team talk tiny tents, bigger bangs, and the end of *Doctor Who*...

FEATURE BY **JASON ARNOPP**

John Nathan-Turner leant conspiratorially across the table in Shepherd's Bush pub The Bush, clutching a glass of wine. He then said exactly what his drinking companion Mike Tucker had always dreamt a *Doctor Who* producer would say to him.

"If *Doctor Who* comes back next year," said John, "for Sylvester McCoy's last series, I'm going to ask for you, Rocky and Paul McGuinness to be my three effects designers, because I've loved what you've done."

The tragedy was, of course, that *Doctor Who* didn't come back next year. The BBC dealt it a fatal blow and made some other shows instead. For Mike, this must have felt like that scene in *I'm Alan Partridge*, when a BBC executive dies of a heart attack while preparing to sign Alan's amazing new TV contract.

Doctor Who was dead. It was an ex-programme. Still, Mike Tucker and some of his trusty Visual Effects Department comrades were destined to work on it again in 2005 and beyond. And at least they'd enjoyed four years of involvement with the show before it went belly-up.

Last issue, we saw how hard-working sci-fi fans Mike, Alan 'Rocky' Marshall and Nick Kool earned themselves a place in the BBC's Visual Effects Department, increasingly specialising in models and miniatures. Mike and Rocky started working as effects assistants on *Doctor Who*, specialising in models and miniatures. This, then, is the continuing story of their toil on that show, what they really thought of John Nathan-Turner and how they coped when the end of the line arrived.

"What's fascinating about *Star Wars*," says Mike, "is that the BBC didn't shy away from it. They said, 'Right, we'll make *The Invisible Enemy* (1977). We'll put our own cute robot on screen, we'll do our own space show and be on Titan and Saturn! We'll take you on at your own game.' And designers like Colin Mapson and Ian Scoones would rise to that challenge magnificently."

You join us in London's BAFTA bar, where Mike, Rocky ("Why Rocky? That's a story for when the tape's off...") and Nick are talking about *Doctor Who* holding its own against Hollywood. As far as Mike is concerned, "When we did compete on the same playing field, we were up to it."

This was very much the spirit with which he and Rocky continued to approach *Doctor Who* TV serials like 1988-89's Seventh Doctor story *The Greatest Show in the Galaxy*, which called for a model of a huge circus tent, within which a dimensional portal and mechanical clowns lurked. And if you never realised this tent was a model, you can consider Mike delighted.

"To this day," he says, beaming, "people still think the tent was real. But no, we couldn't afford a real big top! That was the whole reason for it being a model. And that was particularly important with what we ended up doing the 2005 series. The things we did in *The Day of the Doctor* also have a lineage right back to that tent. It's all about models that you don't expect to be models: therefore you're not *looking* for models."

Mike was "more experienced" by the time he came to work on *The Greatest Show in the Galaxy*, working under "meticulous" designer Steve Bowman. "I had a full set of drawings and we discussed how big this model would be. And Steve also said we'd take it on location and film it under natural daylight. That was a revelation."

"That's the best way of shooting some models if you can," notes Nick. "Very rarely do we shoot models outside over here, because you can't rely on the weather, but it really sells them. They have it easier in the States, because they have more sun!"

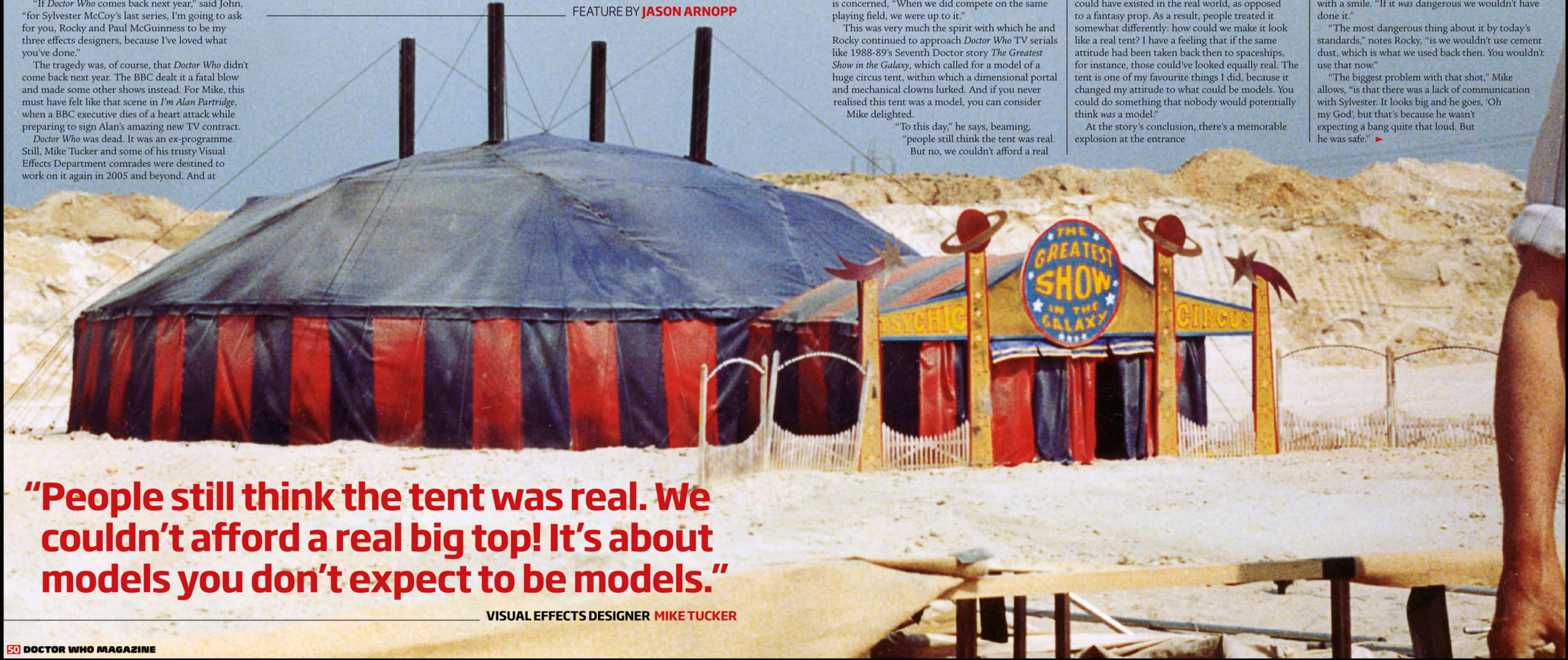
"The tent entrance was built full-size," Mike continues, "so you could switch between the two nicely. It was a beautiful thing to do and again a learning curve. It was a model of something which could have existed in the real world, as opposed to a fantasy prop. As a result, people treated it somewhat differently: how could we make it look like a real tent? I have a feeling that if the same attitude had been taken back then to spaceships, for instance, those could've looked equally real. The tent is one of my favourite things I did, because it changed my attitude to what could be models. You could do something that nobody would potentially think *was* a model."

At the story's conclusion, there's a memorable explosion at the entrance of the tent as the Seventh Doctor walks away. Mike scoffs at the suggestion that this effect looks a shade perilous by today's standards. "If you look at what [BBC Wales effects supervisor] Danny Hargreaves has been doing on the show, doing some big bangs with Matt Smith..." he says with a smile. "If it *was* dangerous we wouldn't have done it."

"The most dangerous thing about it by today's standards," notes Rocky, "is we wouldn't use cement dust, which is what we used back then. You wouldn't use that now."

"The biggest problem with that shot," Mike allows, "is that there was a lack of communication with Sylvester. It looks big and he goes, 'Oh my God', but that's because he wasn't expecting a bang quite that loud. But he was safe." ►

Mike Tucker develops his circus skills for *The Greatest Show in the Galaxy*.



"People still think the tent was real. We couldn't afford a real big top! It's about models you don't expect to be models."

VISUAL EFFECTS DESIGNER **MIKE TUCKER**

This series, the show's 25th, had begun with *Remembrance of the Daleks*, which featured a full-size spaceship landing in a school playground. Mike and Rocky didn't work on this serial, but as it was a high-profile, effects-heavy Anniversary Special, **DWM** craves their views.

"The *Remembrance* playground ship was down to the budget of the show and the tenacity of the effects designer Stuart Brisdon," says Mike. "I think Stuart pushed for that, because he didn't want a model shot. The truth is, if you look at a modern movie like *The Dark Knight* or *Inception*, the rule of thumb a director like Christopher Nolan uses is, 'If we can do this full-size, let's do it. If we can flip an articulated lorry in the middle of Chicago, let's do it. And if we can't do that, what's the next thing that's almost real? So let's make a half-scale lorry. And if we can't do *that*, let's go digital!' And in some ways, you can't argue with that mentality: 'If we can do it for real, let's do it for real. If we can lower a spacecraft into a school, let's do it!'"

Mike and Rocky are less enthusiastic about the climactic destruction of the Dalek mothership. "It was a big model," judges Mike, "but we would've filmed it a different way. In space you're trying to create the illusion of a zero gravity environment, so the explosion in *Remembrance* is not the way I'd want it done."

"What they should've done," adds Rocky, "is put it sideways on and suspended it from the ceiling, which is what we did when we blew the *Red Dwarf* up."

"… but we weren't on *Remembrance*," says Mike, "so we don't know what restrictions or problems Stuart might have had."

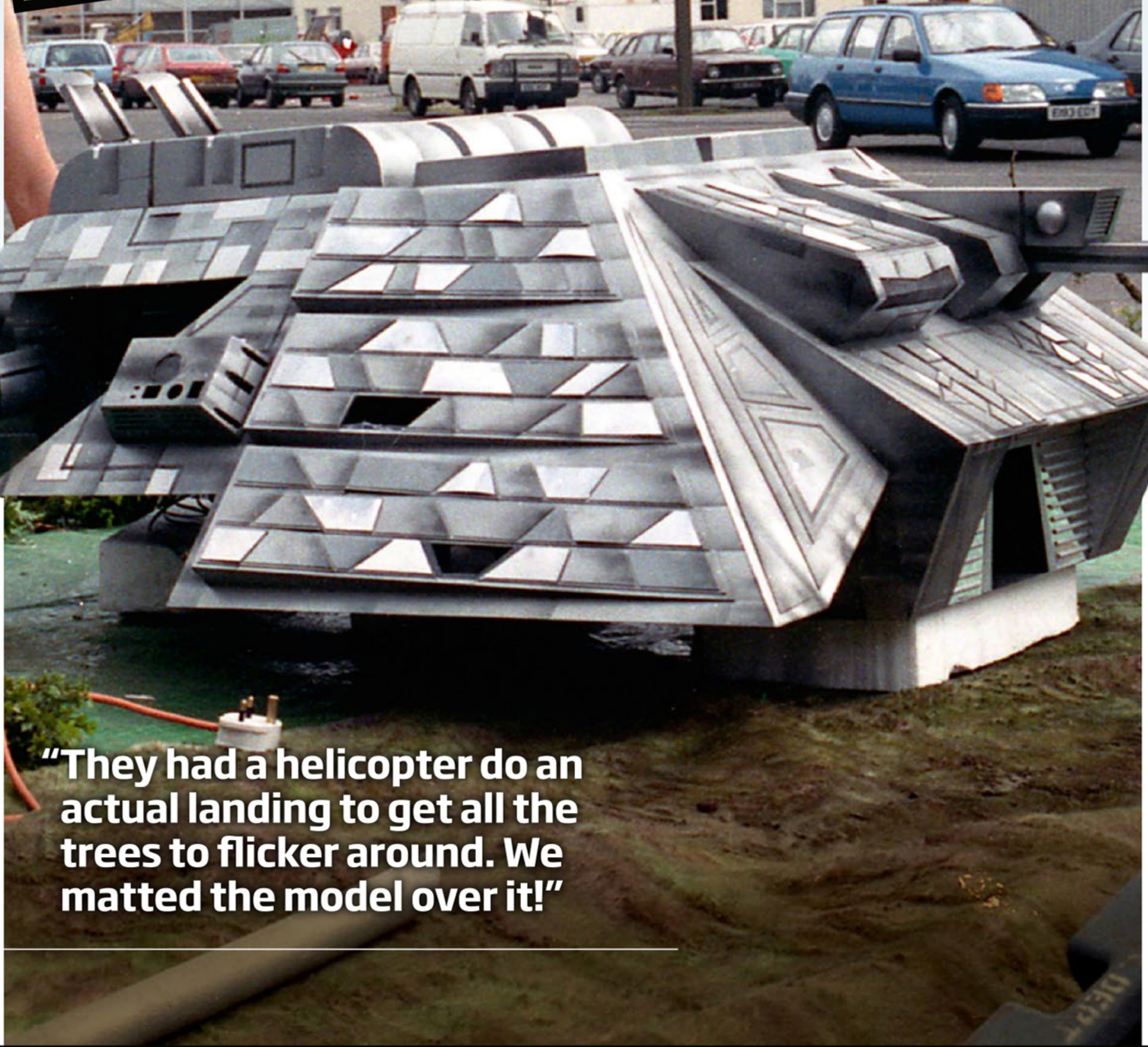
Mike and Rocky arguably achieved a similarly impressive spacecraft to *Remembrance*'s playground ship two stories later in *Silver Nemesis*, with the use of a foot-and-a-half long model.

"*Silver Nemesis*," says Rocky with a mischievous eye-twinkle. "Arguably *the* 25th anniversary serial!"

"And another model shot outdoors," says Mike. "This was designed by Paul McGuinness, built by me and then built again in double size by Rocky. By this point, I think we had influence. Also, Perry Brahan, the effects designer on this story, was a big Gerry Anderson fan. He knew that he wanted to make this a nice big model. It was a nice showpiece."

The landing of the Cybercraft in Part Two involved the use of a helicopter, no less. "They had a helicopter do an actual landing," says Mike, "to get all the trees to flicker around. And we electronically matted a model over the top of the helicopter."

Keeping it real for *Remembrance of the Daleks*.



"They had a helicopter do an actual landing to get all the trees to flicker around. We matted the model over it!"

"It's a very old-fashioned video effect," says Rocky.

"If you watch the show again," says Mike, "you can see the rotors of the helicopter behind the model."

"But that's what sells it," adds Rocky. "The fact that all the trees are blowing. So unless you know what you're looking for, which *we* do…"

There needed to be continuity between the model and the full-size, on-set doorway from which Cybermen emerged in that rather impractical-yet-cool, X-shaped formation. "They literally built this bit at the front, which is why this spacecraft model ended with a completely flat front!" says Mike. "Because we had a bit of 'flattage' that we had to build in that field."

"Interestingly," says Rocky, "I was looking through Marcus Hearn's book *The Vault*, and saw a picture of Mavic Chen's spaceship [from 1965-66's *The Daleks' Master Plan*]. There's a door in the bottom of it. I just know that the door matches the full-size door made for people to walk out of or into. Because there's no other reason to put the door there. The whole ship is built around that door!"

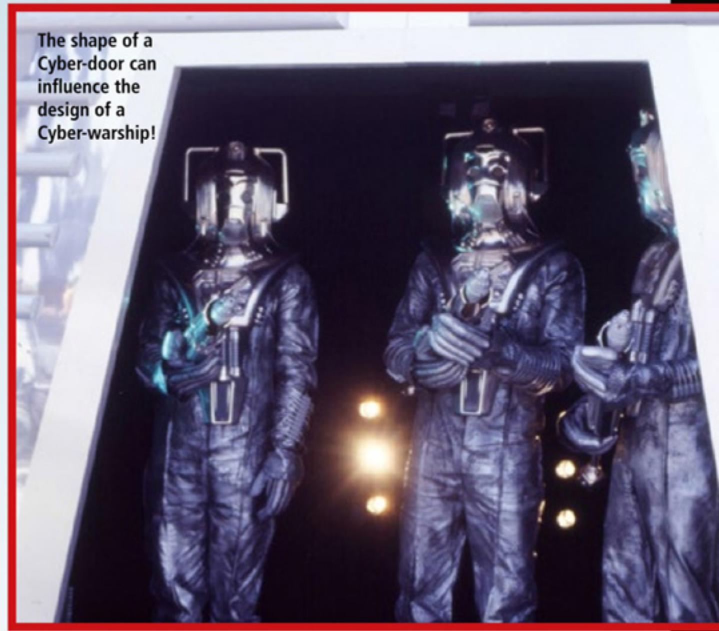
Adds Mike: "You can track this back to the film *Forbidden Planet*. A big cylinder comes out of the bottom, down to the ground. Why does the cylinder come out? So they could build a cylinder on set! And that's exactly what the *Silver Nemesis* ship was – the set designer said, 'I've got enough money to build an eight-by-four silver flat with a door in it, which has to be matched in with your model. So that's why our model has a flat front! It was weird, because it did mean that whatever we designed had to have an eight-by-four flat in it."

"When the three of us ended up on *Red Dwarf*," he continues, "Rocky was able to design a spacecraft, then influence the set design of that spacecraft. We built the Starbug *before* the new set designer was on board for Series Three. The show's creators, Rob (Grant) and Doug (Naylor), loved the spaceship and decided that's what they wanted. They then told the set designer Mel Bibby that he had to design the inside of it. And he went, 'It's *spherical*! How expensive is this going to be?!' But by that point we had learned our craft. We knew where we wanted to go."

Sums up Rocky: "We could see what was wrong with the way things were being done."

When it came to destroy *Silver Nemesis*' Cybercraft (or "explode" it, to use the correct Cyber-parlance), Rocky's larger model was used. "We went to the back lot at Elstree," relates Mike, "and set it up against a real sky, shooting on 35mm. From a production point of view there, you've got no lighting costs, no studio costs. So the effects designer Perry Brahan was able to convince them that we could do this – we just needed a cameraman and a couple of car park spaces!"

When **DWM** asks whether the trio ever have mixed feelings about their intricate creations being blown to smithereens on-camera, it uncovers an important distinction these guys make about their craft.



The shape of a Cyber-door can influence the design of a Cyber-warship!

"We all have exactly the same philosophy on this," says Rocky. "That's what we're *building* them for."

"We're not model-makers," stresses Mike, "we're special effects men. We could be described as 'effects model makers', but the word 'effects' precedes the word 'model'. The effect is the thing. Therefore, the final result of all our endeavours is what goes out onscreen. The model is the means to get there."

Has there ever been a moment, though, where you did get *too* attached?

"Not between the three of us," says Mike. "But it happens. We have had model-makers who get so attached to their models that they get terribly precious."

Rocky: "I think it's because we all made Super 8 films. I made animations with toy Daleks, and the end result is not the toy Dalek, the toy TARDIS, the toy dinosaur or whatever it is. It's what they *then do*."

Mike: "That moment when you get the film back and you see your thing blowing up… *that's* when you go, 'Wahey!' It's fantastic. And if there's any disappointment, it's when that shot hasn't worked."

"You used to get a lot of model makers coming into the Department," Nick recalls, "who didn't tend to last long because they weren't interested in effects as a whole. All they wanted to do was make beautiful-looking things. They weren't interested in *why* these things were being made."

Rocky: "They'd have nervous breakdowns when you turn up with a two-inch drill-bit, saying you needed to drill a hole in their model, to put a light in or so that we could pull it along the floor. They go, 'But I've spent ages working on this!' Too late. Or you might have a beautiful model which won't sit in the shot, so you have to chop the bottom off. You don't even have to chop it off particularly neatly because it won't be in the shot. It doesn't matter."

The Visual Effects Department, then the wellspring of all BBC effects, was stationed a mile down the road from Television Centre. Yet it was in no way isolated from the various productions.

Mike paints us a picture: "The actors were all in this great-big seven-floor tower block nearby, which they used to call The Acton Hilton. There was a canteen in the top and rehearsal rooms all the way down. So every show going into Television Centre was rehearsed near us. If you wanted to wander in and show them how your prop was getting on, you'd wander round the corner. And they could come and see what you were doing. The director could pop in and go, 'Right, fair enough, all fine' or 'This needs ►

changing', and then, 'We'll see you in studio in two weeks'."

"Imagine an office block," says Rocky, "where the floors are open-plan, but with no desks. They were just enormous, empty floors. One of them was built with special 'sprung' floors for the variety shows with the dancers."

Mike: "Worth saying too, that round the corner was a pub. And if you didn't manage to meet production during the day in the rehearsal rooms, you could go, 'Oh, I'll see you in The Castle for a pint in the evening, we'll chat about it there'."

Rocky: "That was if you didn't go to the on-site BBC bar. All BBC sites had their own bar, so a lot of business went on there. If you wanted to get on a particular show, you would go to a bar at lunchtime and speak to the people involved. You'd chat them up, schmooze them."

Mike: "In the Television Centre bar, there'd be the comedy bit, the drama bit, the light entertainment bit... And if you wanted to see John Nathan-Turner, you'd turn up in the drama bit of the bar on a Friday night and there he'd be. Fag in one hand, gin and tonic in the other!"

"John straddled variety *and* drama, did he not," says Rocky, provoking affectionate laughter at the table.

Mike: "But that's a bit of pub culture in TV that's gone."

Nostalgic chat about this period leads the trio to talk fast, their urgent recollections overlapping with each other's. **DWM** untangles them for your pleasure...

Nick: "The BBC was a big melting pot of creative people. We'd all go to the bar and talk to each other, and help each other out."

Mike: "Your life was the BBC. You ate, slept and worked there."

Rocky: "You were very much a part of something. There was this thing called the BBC and you *were* the BBC."

Mike: "It had a very strong identity, whether you loved it or hated it."

Rocky: "You were all in the same boat and you had to get along and work together, because that boat was always going somewhere. You had to *make* it go somewhere."

Mike: "It was a job for life... or so we were told!"

Rocky: "People talk about the motivation of the modern era being profit and money, but this was the opposite of that. Your motivation was excellence. You were trying to do the best you could, under the circumstances you had. And nobody made a profit off you. There was no boss of the company, creaming it in if you did well, and not making money if you did badly. So the only incentive, in the whole place, was for everybody to do the best they could."

Mike: "If you had a budget, you *spent* it! You didn't try to hold some of it back, so that you made more money."

Rocky: "There was no money to be made. People got promoted to higher levels, but those promotions were modest."

So obviously, the modern reader would be quite wrong to assume that the BBC, in those days, was one big booze-up. Wouldn't they?

Mike nods. "Yes. It could be very hard work."

Rocky: "It could be *incredibly* hard work. Some people worked 120 hour weeks. Not every week, but..."

Mike: "It was the quintessential 'Play hard, work hard' environment. And never more so than on location. You'd get up early, rig your effects, or your sets or your costumes or your make-up, then work a massively long day. And then have a few drinks in the evening."

"To relax, to wind down," adds Rocky, almost convincingly.

There must have been mornings when you all walked into the department hungover as rats, right?

RIDERS ON THE STORM!

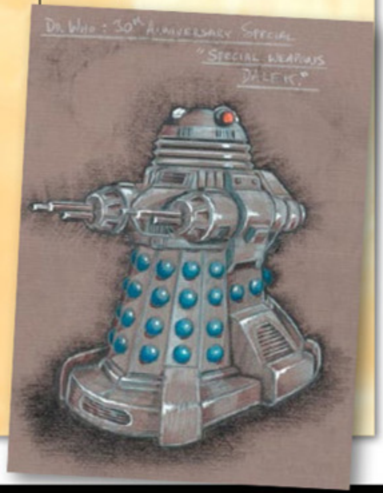
Alan 'Rocky' Marshall on how his Special Weapons Dalek redesign ended up taking on a life of its own...

Rocky: "Within *The Dark Dimension*'s script, there was a Special Weapons Dalek, so I redesigned the Special Weapons Dalek from *Remembrance of the Daleks*. My design then became Dalek Storm. I'd always felt that the Special Weapons Dalek which had been designed for *Remembrance*, was a bit 'World War One'. I thought, 'No, it should be more contemporary.' So I looked at *Robocop* and ED-209. I thought, 'Imagine a Dalek like ED-209 – now *that* would be a Special Weapons Dalek!' So I designed that: a new Dalek for the 30th Anniversary Special. The designer Tony Harding took it to design meetings.

"I did it in my own time, because I wanted to persuade Tony that I was going to be of use to him. Mike mentioned Dalek Storm in his Ace book and then it was all forgotten about, or so I thought. And then a guy in Wakefield built a full-size model of it, changing the colours, which he called Dalek Storm. He's basically been going around the country with it, to conventions, ever since, trying to persuade Steven Moffat that it should be in the show! When the new 'Teletubby' Daleks were introduced [We think Rocky *might* mean the ones in 2010's *Victory of the Daleks* – Dalek-Spotting Ed], he apparently confronted Steven with his Dalek Storm at a convention up north!"

"The guy's full-size prop is stunning and, thank God, he does acknowledge that it's my design. There's also a guy called Mech Master who does a webcomic, which has included the CG version of Dalek Storm. And the Americans have now started building it. So there's a team of people building Dalek Storm around the world. People have even made miniatures of it now!"

"I very much doubt that Dalek Storm could ever appear in *Doctor Who* now. The trail is too torturous. A fan building something that's based on something done by the BBC, that's going to end up back at the BBC? Too many hoops to jump through, as to who owns it. Technically, *I* shouldn't own it, because it was done for the BBC, *but* I did it in my own time, with my own equipment. And it was never in the show, because it never happened. So *did* I design it for the BBC? Once you change the medium – 2D to 3D – the copyright doesn't work the same way, but it's just all become too complicated..."


Dr. Who : 30th Anniversary Special
"Special Weapons Dalek"

Alan 'Rocky' Marshall played one of the Haemovores in *The Curse of Fenric*.

"The interesting thing," says Mike, "was it was very much an environment where you learned this very quickly: if you can't do it, *don't* do it. If you turned up late the following morning after a piss-up, you would get bollocked the following morning by your designer."

Rocky: "And it wouldn't work if you told your designer, 'You were the one plying me with drinks!'"

Mike: "He'd be the one saying, 'Well, if you didn't think you could do it, you should've stopped!' So you learned to moderate very fast. Some people could take it, some people couldn't."

Rocky: "Even teetotallers got on, though, because they were so excited to be there. There was so much adrenaline just from being in that environment anyway. They didn't need the alcohol, it was just another aspect."

Nick: "We didn't think twice about working the long hours we did."

Mike: "The place was full of young people and it still is a young person's industry."

Rocky: "People weren't married, they didn't have kids, so they didn't have those commitments. As time went on, some people obviously got those commitments. But when you're in your 20s, not married and you're keen, you put as much effort in as you can. And I'm sure people still do today, but they do it in different ways and different areas."

Mike: "This is partly why we're friends. Because when we came to work on *Red Dwarf*, we were there every weekend, every evening."

Nick: "On one series of *Red Dwarf*, I remember doing every single weekend for four months!"

Mike: "It's not like anybody told us that had to be done. We'd just finally reached the job that we wanted to do, and we wanted to do the best job we possibly could."

Nick: "We were doing the full spectrum of effects work - creatures, props, and so on - whereas now on *Doctor Who*, three or four companies are involved, like Millennium FX and The Mill."

So Mike and Rocky found themselves sitting pretty on both the established *Doctor Who* and this newcomer called *Red Dwarf*, while Nick only worked on the latter. Little did they know that one of these lily pads was about to sink.

"When a show like *Red Dwarf* reared its head," says Mike, "it took us a couple of years to realise that it was a potential showcase for us. Once a sci-fi show came in, we were among the few effects assistants who were interested in doing it. To be honest, I never thought about the ongoing nature of *Doctor Who*. I'd got myself in a position of working on the two big BBC sci-fi series, so I had exactly the job that I'd wanted as a kid. I was building props, spacecraft, monsters. And there was the possibility of going on to be a designer in my own right if I did a few more years."

Sadly for the intrepid duo, *Doctor Who*'s final twentieth-century series didn't involve any model shots. Still, there were a few things for them to do, on the more effects-heavy serials like *The Curse of Fenric* and *Ghost Light*...

"*Fenric* was a very *physical* effects show for us," Mike points out. "Lots of rain, lots of pyros. It was a good show, but not a big miniatures show."

"I only worked on *Fenric* in that run," says Rocky, "but I did the moving bits of the Ultima Machine and I *was* a monster in it. I was one of the Haemovores that pushes through the church windows..."

"... and grabs Sophie Aldred by the breasts!" laughs Mike.

"No," corrects Rocky, shaking his head, "that was Graham Brown, the effects designer, who played another Haemovore! I had made the breakable windows, out of plaster. They were pre-broken. In fact, they all got broken in the van and I had to glue them back together. John Nathan-Turner said they couldn't afford stuntmen for that day, because they'd spent a lot on stuntmen. He said, 'You two know what this stuff is, so can you do it, because I don't want it to look naff'."

Mike remembers how "JN-T was very aware of when he had enthusiasm on his side. On *Silver Nemesis*, I built the Cyber Control console. John came up to me on location and said, 'We had something like this on the show before', meaning the console in *Earthshock*. And I went, 'I know'. He said, 'But it looks a bit like this.' I said, 'I know.' He said, 'You're quite a fan of the show, aren't you? But it's not getting in the way of you doing your job.' And that's when I think he clicked and we actually got on very well with him in that last year."

Rocky: "There's a lot of respect for John, from Mike and I, which perhaps we didn't have *before* we worked on the show with him. I came to work on the show not really liking what I'd seen, in terms of what he'd done to the show. But I learned to understand the constraints he was working under, and he was the reason the show kept going as long as it did. Nobody in the BBC, at high levels, wanted to keep that show going. Michael Grade [BBC1 controller, 1984-86] famously wanted to get rid of it. It only reached Sylvester's era because of John."

"JN-T was a lovely man," says Mike. "Not the most creative man in the world, artistically, but I loved him. When a strike happened at Television Centre, he moved the entire production of *The Greatest Show in the Galaxy* to Elstree. So that serial wouldn't have happened without him. If he were still around, he would be a line producer and he'd be absolutely brilliant."

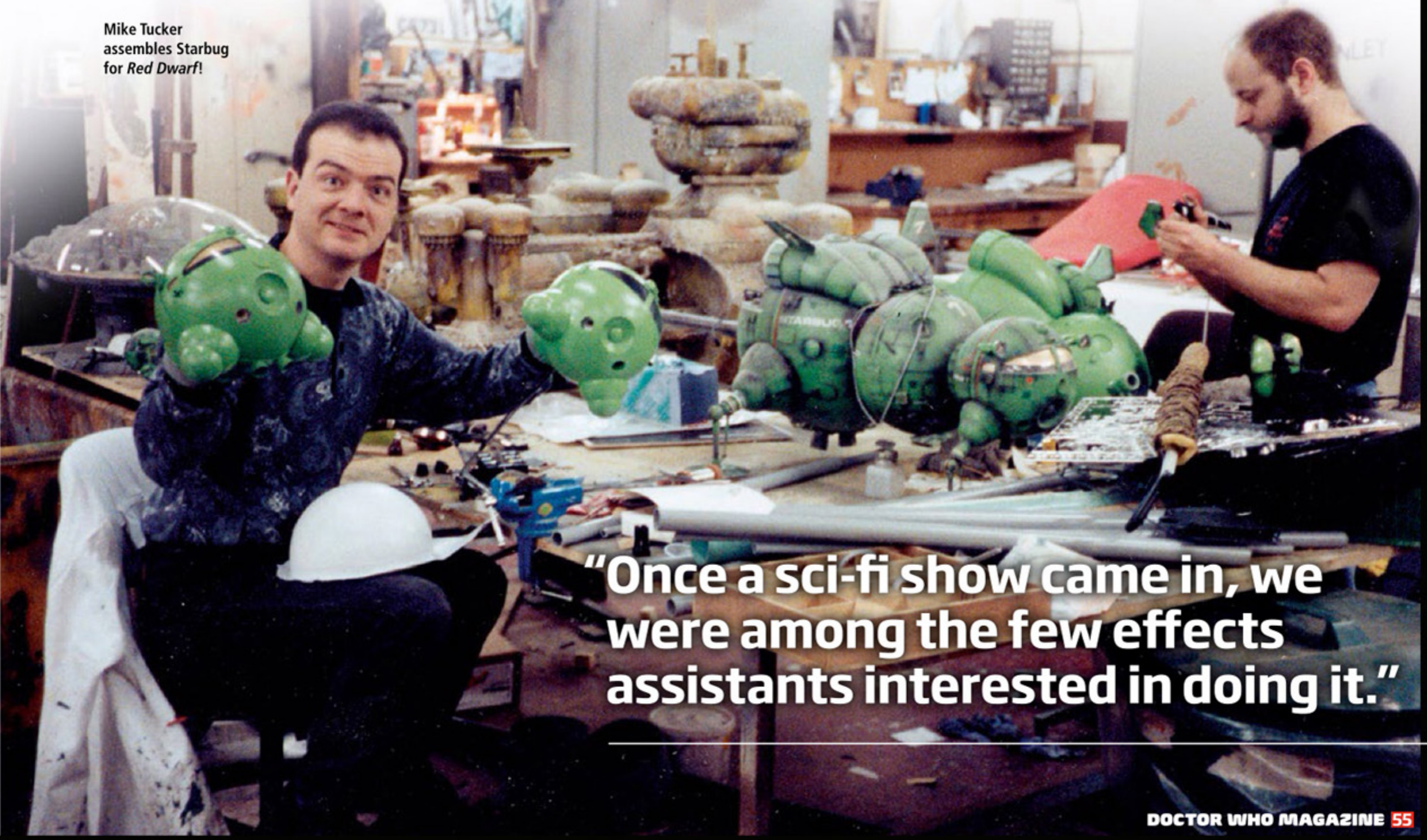
Rocky nods. "You know what? He'd never stop working. They'd have him on *Strictly Come Dancing* or any big show like that. Because he got the job done."

For the bewitching and befuddling *Ghost Light*, Mike built one of those creepy Husks. "A *Doctor Who* monster that I designed and built!" he notes. "I designed the insect one, while Paul McGuinness did the reptilian one. For budgetary reasons, the Husks were originally meant to be provided by the costume department from their stock of existing masks. In the end I recall that frog and fish masks left over from *Alice in Wonderland* were chosen. How Paul and I got involved was another example of the arrogance of youth: we both thought that this was a rubbish solution and were quite vocal about it. In the end the serial's effects designer Malcolm James told us that we could have a go at sculpting them, but we'd have to do them on our own time. I think it was just to shut us up!"

Alan Marshall and friend.

So, then. Somewhere, on an alternative timeline, there's a version of *Ghost Light* in which a curtain is pulled back to reveal a terrifying frog and a fish in tuxedos.

"I was actually rather pleased with the finished result," says Mike. "I managed to get a *Doctor Who* monster on screen, and one that I thought looked quite creepy. In retrospect Paul and I should have spent a bit more time having common design traits between the two, but on the whole it stands up pretty well. And *Ghost Light* is a great story, let down by the constraints of a '3 x 25 min' episode format. I think it needed a bit more room to breathe, but Sophie and Sylvester are both fantastic in it."


Mike Tucker assembles Starbug for *Red Dwarf*!

"Once a sci-fi show came in, we were among the few effects assistants interested in doing it."

When *Doctor Who* came shuddering to a halt in 1989, you'd be forgiven for imagining Mike and co were at a professional loose end. Not so. "The biggest problem I have," says Mike, "is the outside world's perspective, assuming that the Visual Effects Department only worked on *Doctor Who*, *Red Dwarf*, *Star Cops* and *Blake's 7*! The truth is, we were never busier than in the gap after *Doctor Who*! We did some fantastic stuff in that gap."

Indeed. Of everything he did during that time, Mike considers himself most proud of his work on documentaries and fact-based dramas like *Raging Planet*, *Horizon – The Last Flight of Columbia* (for which he was RTS-nominated), *Egypt's Golden Empire*, *Extraterrestrial*, *The Brighton Bomb* (for which he was BAFTA-nominated) and *Hiroshima*, for which he finally bagged that prestigious BAFTA.

"So *Doctor Who* was not the be-all and end-all," he says. "We did very nicely afterwards."

Mike also branched out as an author, making his own mark on *Doctor Who*'s fictional fabric by writing various short stories, novels, non-fiction books and audios (see box out, opposite). And in the gulf between 1990 and 2005, there were of course sporadic official, semi-official or even non-official *Doctor Who* projects, some of which Mike and co could weave their magic on.

The first of these, a planned 30th Anniversary Special called *The Dark Dimension*, commissioned by BBC Enterprises, but never actually produced. Perhaps its most infamous aspect was Dalek Storm, designed by Rocky (see box out on page 54), but sadly never to appear on screen.

"We were all booked to be effects designer Tony Harding's assistants on *The Dark Dimension*," says Mike with a smile. "But that's an entire can of worms that we do not wish to go into."

Aw c'mon, Mike, let's prise the lid off just a bit and peek inside...

"There was about a two-month period where everyone thought this was a go-er," he summarises. "And we started doing design work for it... and then it was gone!"

Did you get paid for the work? "No, because we were all BBC staff! But weirdly, it would've been the three of us. Tony Harding picked us because he knew we were all *Doctor Who* fans and we'd done some nice work on *Red Dwarf*. I went away on leave, thinking that when I came back I'd be working on *The Dark Dimension*, and when I came back it'd gone!"

"And I was working on *Big Break*!" says Rocky, laughing. "The word came in from someone, probably Tony, saying, 'I'm really sorry, I'm not sure what's happened, but they're not making it.'"

Doctor Who's 30th anniversary year was instead marked by another official *Doctor Who* tale, if a controversial one when it comes to canonicity: *Dimensions in Time*.

"It was a charity effort," Mike smiles, charitably. "That's all I can say."

A terrifying Husk from *Ghost Light*.

> "We were never busier than in that gap after *Doctor Who*! We did some fantastic stuff in that gap..."

Red Dwarf models are meticulously created...

For Mike, there was plenty of work to be done on that two-part, 12-minute story, which was set in the *EastEnders* universe. It was all in glorious 3D, too: the first time *Doctor Who* had attempted such a technique, but certainly not the last. Two decades further down the line, Mike and his crew would film the TARDIS smashing through that Gallifreyan wall in eye-popping three dimensions.

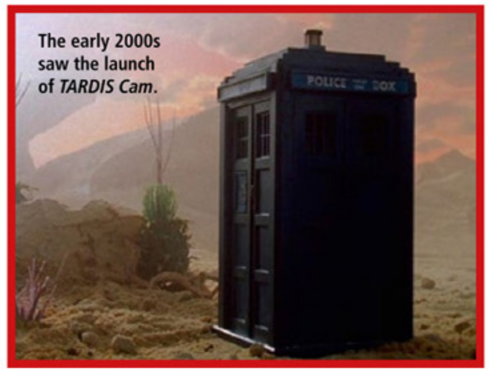
"For *Dimensions in Time*, I did model work for the Rani's TARDIS," says Mike, "the TARDIS in space, a new TARDIS console, an asteroid storm, K9 on location, pyros... it was like working on a proper *Doctor Who* story. But we knew it was a charity do, so it had to be done as cheaply as possible. And John was very John Nathan-Turner. He said, 'Give me a figure, Mickey, and I'll see if I can afford it.' Only John ever called me Mickey. He was well known for finding nicknames for people! 'Mike Tucker' was never going to fly... but 'Mickey Tucker' sounds like 'Tricky F**ker'! So in polite company I was Mike and in impolite company I was Mickey. Anyway, I presented him with the figure and he told me to go off and do it."

Looking back, Mickey – sorry, *Mike* – believes, "*Dimensions in Time* got a lot more attention than it should purely because there was nothing else around at the time. If *Doctor Who* had been on the air, this little 3D charity event would've been gone in the blink of an eye. But it was the first new thing for ages, so everyone focused on it. And Tom Baker was in it. And Peter, and Colin, and Sylvester and Jon Pertwee! I got to work with my childhood Doctors, so I have fond memories of it. Bizarrely that means I've worked with eight of the Doctors! I recall Peter Davison on set, listening to me explain that the pyro I was setting off would only be a small one, and muttering, 'They always say that, and then let off an atom bomb!'"

The Rani's TARDIS from *Dimensions in Time*.

Come 1999, a charity telethon once again dragged *Doctor Who* back to the screen, in the shape of Red Nose Day Special *The Curse of Fatal Death*, written by one Steven Moffat. (Anyone know what happened to that guy?)

"I built things like Jonathan Pryce's Master control device," remembers Mike. "Andy McVean had been my designer on *Dragonfire*, so knew I was capable of coming up with suitable *Doctor Who* style props. As with *Dimensions in Time*, it was a question of coming up with something that looked good, but not blowing the budget. The charity nature of the show meant keeping costs down. That said the final result looks quite slick partly because it has some CGI shots in it..."



The early 2000s saw the launch of *TARDIS Cam*.

Over the years, Mike and the guys also did some work on independently produced, direct-to-video spin-off dramas like 1995's *Downtime* ("Which we did the pyros for") and the 1996 *P.R.O.B.E.* story *Unnatural Selection*, featuring an actor/writer called Mark Gatiss. (Anyone? No?) Then, in 2002, Mike helped bring us *Tardis Cam*, BBC Online's series showing the TARDIS in different alien environments.

Now, you might be thinking that something's missing here. And you'd be quite right. Mike, Rocky and Nick may well have gone on to flourish professionally, post-*Who*, but how did they *feel* when their beloved show came to an end in 1989?

Rocky claims that Nick "didn't stop crying for two months," because he had never even got a chance to work on the show. Says Nick himself: "I remember thinking, 'That's my chance gone. I'll never work on *Doctor Who* now.'"

"I was gutted," says Mike, "because we'd been offered – albeit by a producer, in a bar, over a glass of vino – the possibility of us getting to work on it. So I was gutted, from that point of view. I was also gutted that the show had become a shadow of what it had been when I loved it."

Rocky feels compelled to step in: "There are moments of genius and absolute quality in *any* series of *Doctor Who*, no matter who the Doctor was, whoever the producer was... You can think of *Remembrance of the Daleks* and *The Curse of Fenric* with Sylvester; *The Caves of Androzani* and bits of *Earthshock* with Peter. During Colin Baker's era I was more preoccupied with women and other things, to be fair to him, but I'll bet that if I went back there'd be great moments there. From an effects point of view there was *The Trial of a Time Lord*'s space station sequence."

"We all came into effects from watching *Doctor Who*," says Mike. "Rocky and I were lucky enough to work on it in its dying days. Nick missed it completely in the 'classic' era. And then it had gone. At that point, we really thought that was it. In the book I did with Sophie Aldred [1996's *Ace: The Inside Story of the End of an Era*], I wrote, '*Doctor Who*'s future is now seemingly firmly placed in the US of A, so this will be the last time I work on the show.' And I genuinely believed that. I'd heard the Paul McGann thing was going to happen and I'd done my pitch to [*Doctor Who* TV Movie producer] Philip Segal, saying I wanted to do his effects and he'd gone, 'Forget it.' Assistants were rarely named in the TV credits, so the idea of getting my name in *Doctor Who*'s end credits as 'Visual Effects Designer – Mike Tucker' was a dream that *just* slipped through my fingers!"

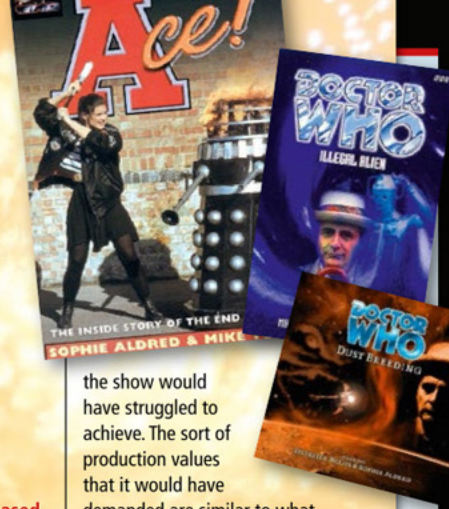
You could easily imagine how that kind of so-close-yet-so-far wrench might haunt a man. Mike Tucker nods.

"It was a childhood ambition – to get my name on the end credits of *Doctor Who*. And it had gone. And the bloody Americans had it. It didn't need to be over there. It was a British show and I knew we could do it properly, if only the BBC would get their corporate machine behind it. And then, years later, you read this little thing in the press, about Russell T Davies bringing it back..." **DWM**

Next issue: How Mike and co ended up on back on *Doctor Who*, destroying Big Ben, reinventing the Daleks and bringing mayhem to Trenzalore!

BROUGHT TO BOOK!

Effects maestro Mike Tucker on how he became a *Doctor Who* author...



For how long had you harboured ambitions as an author before writing 1996's non-fiction book *Ace: The Inside Story of the End of an Era*? Did you write *Doctor Who* stories as a kid, as well as film them in your back garden?

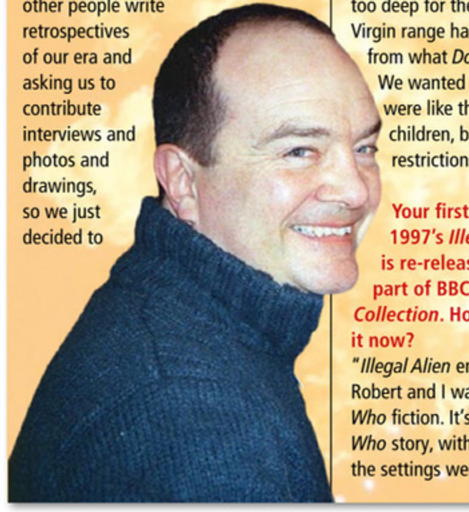
"I'd been writing for a long, long time. I wrote stories as a young child, then went on to write reviews and articles for fan publications. Then I met Robert Perry at school and the two of us collaborated on lots of ideas for Super 8 films. Most of them wildly ambitious. But Robert was a great influence. I had quite an unfocused way of just coming up with ideas, but Robert had the sense of structure and plot to pull those ideas into a coherent whole. We did hanker after writing for the BBC and did submit stories to the script unit, but nothing ever came off. Robert, of course, did end up writing for TV [on the likes of *EastEnders*, *Family Affairs* and *Emmerdale*]."

How did you come to write the Ace book and how do you feel about it now?

"That came about purely because Sophie Aldred and I had taken loads of photos, and the three years working together had given us a wealth of stories and anecdotes. We just got a bit fed up watching other people write retrospectives of our era and asking us to contribute interviews and photos and drawings, so we just decided to approach Virgin Books with the idea of writing one ourselves. The actual writing of it was a bit of a learning curve, but we had a great editor in Rebecca Levene to pull it into shape. I think it still holds up as a very honest look at the making of a TV series."

Tell us a bit about how you eased your way into *Doctor Who* fiction with those short stories. Was it exciting, carving out your own part of *Doctor Who*'s written world?

"The *Ace* book gave me access to a publishing house and an editor – something I'd never had. I'd obviously mentioned the idea to Rebecca that Robert and I would like to write. So when the *Decalog* short story collections were being done we were invited to pitch. Once you get one published work under your belt it gets easier, but it still took us a long time from there to get a full length novel. We pitched a lot of ideas for the Virgin range, but nothing ever gelled. Rebecca actually turned down *Matrix* [later published by BBC Books in 1998] as being unpublishable! That said it did force us to knuckle down and write in a way that would be taken seriously. Robert and I did feel that, by aiming to be 'Too broad and too deep for the small screen', the Virgin range had drifted a long way from what *Doctor Who* actually was. We wanted to write stories that were like the shows we loved as children, but without budgetary restrictions."



Your first novel was 1997's *Illegal Alien*, which is re-released this month as part of BBC Books' *The Monster Collection*. How do you feel about it now?

"*Illegal Alien* embodies what Robert and I wanted to do with our *Who* fiction. It's a four-part *Doctor Who* story, with cliffhangers, but the settings were something that the show would have struggled to achieve. The sort of production values that it would have demanded are similar to what finally reached the screen with *The Empty Child* – expensive! That said, I think that it stands up quite well as a first novel. It's another example of me coming up with ideas and visuals and Robert imposing structure and plot. Rereading it recently I was pleased by how well it still stands up."

Which of your *Doctor Who* novels and audios are your favourites?

"*Illegal Alien* has a special place just because it's our first, but *Storm Harvest* (BBC Books, 1998) is probably *the* favourite because it's a perfect example of the sort of 'traditional *Doctor Who* story but with budget' that we set out to do. *Doctor Who* by James Cameron! In terms of audios I'm very fond of *Dust Breeding* [Big Finish, 2001], because the production is so beautiful and the cast so good."

Did your writing ever look set to take over from your main passion and career, in special effects?

"I never saw a problem with running the two careers in parallel, and indeed I still don't. The *Doctor Who* books and the *Merlin* books that I have done have allowed me to write imaginative prose, and the fact that I'm an effects designer allows me to visualise the ideas that I'm writing about."

Do you hope to write more *Doctor Who* fiction? If so, is there any classic monster you'd like to tackle?

"I very much hope that I'll return to the *Doctor Who* range at some point. I've gone on record as saying that I'd love to do a Dalek story, so that's still an unrealised ambition..."

MIKE TUCKER PHOTO © KAREN PARKS

THE FACT OF FICTION

THE MUTANTS aka THE DALEKS

In December 1963, a new word was introduced to the British public: 'Dalek'. It was a word that was to become a part of popular culture forever...

FEATURE BY **ALAN BARNES**

The story tells of a gentlemanly traveller and the time machine that transports him from civilised Earth into a strange future world inhabited by two races of people: above ground, beautiful but helplessly naïve foragers, 'decayed to a mere beautiful futility'; below, 'nauseatingly inhuman' creatures in their 'tunnellings' – one-time masters of machinery who have 'come at last to find the daylit surface intolerable'. Finding the means of his return home to his own world missing, the traveller must journey deep into the heart of the monsters' domain…

It's not hard to see the shadow of HG Wells' *The Time Machine* (1895) – the story of the feeble Eloi, the terrible Morlocks and the tragic history that has led them to become such opposites – in *Doctor Who*'s story of the feeble Thals and the terrible Daleks (mutants alike, hence the significance of that all-important title). It's a classic, after all, and classic stories bear repeating. So it's fitting that the story of the Thals and the Daleks will one day become as fundamental as Wells' fiction: "In our legend," the Thal astronaut Taron tells the Third Doctor in *Planet of the Daleks* (1973), "there is a being, a figure from another planet who came to Skaro when the Thals were in their greatest peril... He had three companions with him…"; "Barbara, Ian and Susan," says the Doctor, confirming his boast that "I was with the Thal group when they broke into the Dalek city…"

The first Dalek serial is our *Time Machine*, our classic text. Oh, its story may not be the most original – but in Raymond Cusick's unprecedented Dalek design, it has innovation to spare. Already, just a half-century on, Terry Nation's story – the sucker arm pressing the woman to the wall, the girl rushing through the Petrified Jungle, the hideous Thing under the cloak, the monster in the swamp, the countdown in the city – seems to have been with us as long as anything written by Wells. It's passed down through three, maybe four generations so far. It's more than just another story. On Earth as it is on Skaro, it's on its way to becoming a myth.

THE DEAD PLANET

FIRST BROADCAST: 21 DECEMBER 1963

Following an adventure in Earth's prehistory, the TARDIS has transported Dr Who (William Hartnell), his grand-daughter Susan (Carole Ann Ford) and schoolteachers Ian (William Russell) and Barbara (Jacqueline Hill) to an unknown location – but when they go to clean themselves up before heading out, they fail to notice the dial of the radiation meter move past the DANGER limit…

■ … in a re-run of the closing moments of the previous episode, *The Firemaker* (1963).

Soon, the travellers step out into a strange jungle covered with white ash – its dead flora petrified by causes unknown.

■ It's not clear what the deliberate overexposure of the camera in these opening seconds, as the Ship's crew walk out into the Jungle Clearing, was intended to denote: the invisible presence of radioactive fall-out, perhaps?

■ Audible 'talkback' from crew headphones led to *The Dead Planet* being remounted in full, three weeks after it was first recorded. That first go is presumed erased – but had it survived, we'd see that Susan wore a different outfit, which Carole Ann Ford seized upon the opportunity to replace.

■ The fan used to blow a breeze into Ian's face also causes a scenery frond to twitch, then the whole jungle backcloth to ripple; so much for the 'branches and things' remaining 'absolutely still'!

Realising that the TARDIS is no good without the Doctor, the teachers resolve to keep an eye on the old man.

■ Dialogue lost from the first *Dead Planet* recording had Barbara rebuking Ian for showing more concern for the Doctor's welfare than vice versa. "Believe me," replied Ian, "my motives are not as noble as they sound. Until we're sure where we are, the Doctor's our only lifeline."

Doctor Who's very first bug-eyed monster!

All come running when Barbara cries out, having caught sight of a lizard-like creature. It, too, is dead – but since it used to be a living metal creature, not flesh and bone, they cannot be on Earth.

■ This, then, is *Doctor Who*'s first ever alien monster – later referred to as a Magnadon.

■ "But you're wrong about one thing, Chesterfield…" the Doctor tells Ian – whose surname is Chester*ton*, of course. Although unscripted, this wasn't a slip on William Hartnell's part, but an indicator of the Doctor's absent-mindedness, worked out in rehearsal. On the other hand…

■ … Hartnell really *does* stumble over "siddi-solidified," and only just manages to keep his next line together: "I should say originally it was some pliable metal held together by a, er, magnetic field – or *in* a magnetic field, rather…" Or 'by an inner magnetic field', even…?

■ Despite reconfiguring 'Dr Who' as an Earthly inventor whose home-made *Tardis* is instantaneously transferred to the planet Skaro by the accidental intervention of grand-daughter Barbara's bumbling boyf Ian, producer Milton Subotsky's screenplay for the big screen adaptation *Dr. Who and the Daleks* (1965) remains remarkably faithful to the source material. The Doctor's first line on stepping out of his Ship, for example, is repeated absolutely verbatim: "The heat must have been indescribable…" But Subotsky's few significant deviations from the story proper are noteworthy: here, the irredeemably unco-ordinated Ian (Roy Castle), struck by a falling branch, topples over the dead beast – and causes it to shatter into pieces, as ►

"You will move ahead of us and follow my directions! This way! Immediately!"

ESSENTIAL INFO

■ The second *Doctor Who* adventure broadcast, taking the TARDIS for the first time into an entirely alien environment, should have been [*Dr Who and*] *The Robots* – a further serial by Anthony Coburn, author of *100,000 BC* (1963), in which a bunch of strange robots attempted to transfer human 'life essence' into their artificial 'Perfect One'. However: ongoing revisions to *100,000 BC* meant that Coburn was unable to resume work on his incomplete scripts before September 1963 – but Serial B was due in studio in November.

■ Luckily, the production team had an alternative to hand: seven scripts for [*Doctor Who and*] *The Mutants*, written by Terry Nation – whose three teleplays for ABC TV's science-fiction anthology series *Out of this World* (1962) had caused him to fall into *Doctor Who*'s orbit. Comedy work gave Nation his bread and butter, however – but a sudden falling-out with Tony Hancock, who'd fired him at the outset of a tour, led Nation to begin work on an outline for a children's programme out of desperation.

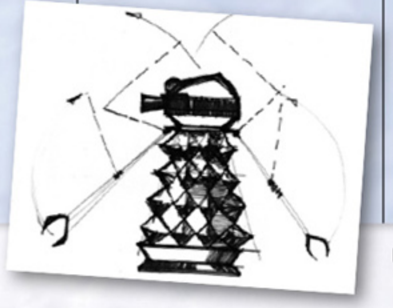
Terry Nation.

■ Nation's highly detailed outline, *The Survivors*, was enthusiastically received by story editor David Whitaker – who commissioned six episodes from Nation at the end of July 1963, to be delivered by the end of September. (During August, producer Verity Lambert asked Nation to add a further instalment.) Banging out an episode per day in order to begin work on gags for Eric Sykes, Nation delivered his drafts a clear month ahead of deadline – which was why, by 16 September, Nation's *The Mutants* (as it was now known) could swap places with *The Robots*; from a provisional Serial E, up to Serial B. (Coburn's scripts, completed under the title *The Masters of Luxor*, were soon abandoned altogether – victims of their own spiritual subtext.)

■ Notoriously, BBC Drama executive Donald Wilson and his superior, Sydney Newman, loathed Nation's monster-heavy scripts – detecting in the metal-encased, ray-gun-firing Daleks precisely the kind of 'bug-eyed' pulp sci-fi they wanted *Doctor Who* to eschew. But the production team had no alternative; and so *The Mutants* (briefly referred to as *Beyond the Sun*), entered pre-production under the gaze of *two* directors – with the more experienced Christopher Barry watching over the fantastically-inclined Richard Martin, who had but a single episode of *Suspense* to his credit.

■ Arguably the most important behind-the-scenes appointment came about when scheduled designer Ridley Scott (yes, *Blade Runner* Ridley Scott) was unable to work on the planned five days' 35mm insert pre-filming, scheduled for studio in Ealing between Monday 28 October and Friday 1 November. Raymond Cusick took his place; and Cusick was determined to realise Nation's gliding Daleks without resorting to the easy option of 'men in silver suits'.

■ All seven episodes were recorded on Fridays in Lime Grove Studio D, beginning with *The Dead Planet* on 15 November – but when 'talkback' emanating from a production assistant's headphones bled over its soundtrack, the first episode had to be re-recorded in place of the fourth. But by the time the final episode was belatedly taped, on Friday 10 January 1964, Nation and Cusick's weird Daleks had already begun to work their ghastly magic on the minds of a whole generation of children… and the next day, with transmission of *The Ambush*, *Doctor Who* recorded its highest viewing figure yet – 9.9 million, more than double that for the show's first episode seven weeks earlier. The Daleks would become a mania: Nation would become a very rich man, but Cusick, his staff status denying him a piece of the profits, would get next to nothing.



■ *The Mutants* was the title by which this serial was generally known (and offered for overseas sale by BBC Enterprises) until the early 1970s. The existence of the 1972 Third Doctor serial *The Mutants* was one reason the use of this title for the Daleks' début began to fall out of favour. The serial was widely known as *The Dead Planet* throughout much of the 1970s, in publications such as *The Making of Doctor Who* and the 1973 *Radio Times Special*. The serial then began to be referred to as *The Daleks* circa 1981, in reference books such as *The Doctor Who Programme Guide* – a title that would ultimately end up applied to video and DVD releases.

◄ petrified as everything else in the jungle. "We shall never know what that was, shall we, Susie?" tuts Dr Who (Peter Cushing) to anorak-wearing grand-daughter #2 (Roberta Tovey).

Ian calls his fellow travellers to the edge of the forest, where a huge metal city can be seen in the distance on the plain below.
■ Thinking the first version of the model city built by props makers Shawcraft too small and insufficiently detailed, designer Raymond Cusick kept a closer eye on the construction of this entirely new version, filmed for use in the re-recorded *Dead Planet* at Ealing on Monday 2 December 1963.

The Doctor discerns no signs of life – and declares that he won't leave this planet until he's investigated the city.
■ Also lost from the first take of *The Dead Planet*, Barbara's reminder that the Doctor had promised not to risk their safety being met by a bullish outburst: "Promises! This juvenile sense of honour appalls me. Promises!" (In fact, he'd made no such promise – the reason why the line was cut, most likely.)

It's getting dark, points out Ian; the Doctor agrees to return to the Ship, but remains determined to study the city. As they head back to the TARDIS, Susan stops to pick a brittle flower. Alone, she feels the touch of a hand on her shoulder…
■ … the hand of Assistant Floor Manager Michael Ferguson, in fact – one of two later *Doctor Who* directors who worked in a far lowlier capacity on this first Dalek serial, the other being Production Assistant Norman Stewart.

She flees, rushing to the Ship. Later: the Doctor tries to fix their location, while Susan gives Barbara medication for a sudden headache. The Doctor demonstrates his food machine, which dispenses bacon-and-egg-flavoured blocks at Ian's request.
■ The Doctor's formula for bacon and eggs is 'J six-two' plus 'L6' – just a small fraction of the scripted 'XL over 45 minus G, W9 plus J62L6'.
■ Story editor David Whitaker turned Terry Nation's scripts into book form: in *Doctor Who in an Exciting Adventure with the Daleks* (1964; later republished as simply *Doctor Who and the Daleks*) he gives the same formula as 'XL4 285 J'. The Doctor, however, chooses "some of that Venusian Night Fish we discovered…" (Later, Ian finds his companions drinking 'glasses of what looked like tomato juice and tasted of melon' – a concentrate of 'the winter berries of Mars', apparently.)
■ The bacon shouldn't taste salty, insists the Doctor, because it's English – a line absent from the script, suggesting that this was (perhaps unsurprisingly) Hartnell's own addition.
■ Stage directions had the Doctor gathering up the oblong slabs dispensed by the food machine and feeding them back into it – a whirring operation implying that it's a combi dishwasher, too!

William Russell contemplates the Dalek City in studio for *The Mutants*.

'Terry Nation's storyline described an ultra-modern city with "no steps anywhere, only sloping ramps."'

A sudden tapping noise alerts them to activity outside the Ship, but nothing can be seen via the scanner. Barbara, Ian and finally Susan plead with the Doctor to leave; he accedes to his grand-daughter, but surreptitiously adjusts a component beneath the console. The TARDIS begins its dematerialisation sequence, then judders to a halt. Susan goes to the fault locator…
■ … causing the central console to visibly shift a few degrees as she does so!

… and identifies a problem with the fluid link, the component the Doctor adjusted – which, he claims has "unscrewed itself," causing the mercury inside to run out. The only place they might find a replacement supply is the city…
■ *The Survivors*, as Terry Nation named his initial, 26-page story outline of July 1963, described how the un-named Ship had supposedly suffered a 'leak in a liquid fuse' – which needed refilling with water, not mercury.
■ The fuse analogy is made in Whitaker's novelisation, in which the Doctor describes the fluid link as "similar in a way to a fuse that you would employ to conduct and control your electricity on Earth… Mercury is the conductor in this case, not little pieces of wire."
■ Again, dialogue lost from the original recording included Ian's suggestion that the Doctor might find mercury in a barometer being met by astonishment: "Do you still use mercury for 20th century barometers? How primitive!" The Doctor continued: "I suppose you use it in your thermometers… Mercury's far too useful to waste on mere temperature gaugers [sic]."

At first light, the travellers exit the TARDIS, only to find a small metal box placed on the ground outside; cautiously, Ian opens it, finding several strange glass phials.
■ In the movie adaptation, young Susie quickly tires of watching Ian pussyfoot around the box – so she scoops it up herself!

Susan takes the box into the Ship; then they all set off for the city.
■ In Whitaker's novelisation, the Doctor has the *nous* to take provisions for the journey – 'mostly little boxes of food and two cartons of what he described as concentrated water'.

Quick, get the radiation gloves!

Cooking, TARDIS style.

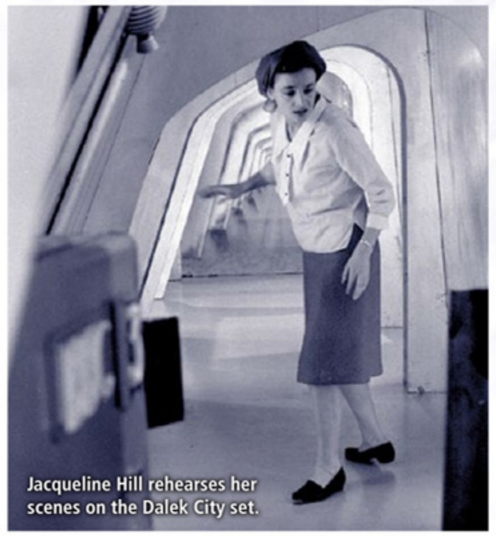
A faulty fluid link. Or is it…?

History is made!

A couple of hours later, they arrive outside a metal building, where the exhausted Doctor rests his legs.
■ Nation's storyline described an ultra-modern city of metal and glass, with roofed streets, shops 'filled with foodstuffs that crumble at a touch' … and 'no steps anywhere, only sloping ramps'. Here, the travellers 'make their headquarters in what appears to be a public building' – whereupon Dr Who [sic] 'directs each of them to go in a different direction and find, if they can, books, or whatever replaced books… to learn something of the history of the planet'.
■ Whitaker's book describes how 'the whole design was as if someone had commissioned Frank Lloyd Wright to build a city and then someone else had come along and pushed thousands and thousands of tons of ashy soil all around it…' Complete with a ramped gallery leading from the top of the building to the bottom (very handy for Daleks!), architect Wright's ultra-modern cylindrical design for the Guggenheim Museum in New York City – opened just a few years earlier, in 1959 – was surely Whitaker's main point of reference here. Interestingly enough, however, the story originally planned as *Doctor Who*'s second serial, Anthony Coburn's soon-abandoned *Dr Who and the Masters of Luxor*, also called for the travellers to arrive at a 'Frank Lloyd Wright kind of building', hanging in the sky…
■ The novelisation also includes a striking moment when the Doctor suddenly motions his companions into silence, having seen something out of the corner of his eye: "Something moved on top of one of those round buildings over there…" – a Dalek, presumably, gliding back out of sight.
■ Ian's remark, "I must say, I don't feel too good myself," passes by without comment; in the big screen adaptation, however, Dr Who credibly accounts for the travellers' weariness by speculating, "Must be the altitude…"

Barbara trips a sensor, causing a door to slide open; the travellers agree to explore through separate doors, meeting back in ten minutes' time. But as Barbara heads down a low corridor, she passes by a watching camera…
Ian meets up with the Doctor and Susan, as planned.
■ "Now where is that wretched girl?" asked the Doctor at script stage – meaning the grown-up Barbara, of course.

… but sliding doors have shut off Barbara's route back. She's herded into a downward lift; exiting, she pins herself against a metal wall as an unseen *something* with a sucker arm bears down on her. She screams.
■ In his storyline, Nation wrote that 'a panel opens and a pair of grotesque arms move out to encircle [Barbara]'; in the script, he wanted only the arms of Barbara's mystery assailant to be seen by the audience, pinning her arm to her side as she starts to scream. Directions in the next episode mentioned arms 'with mechanical grips for hands'; and designer Cusick indeed gave hinged limbs ending with pincers to early sketches of the creature we'd soon know by sight… as a Dalek. AFM Michael Ferguson holds the distinction of playing the first Dalek glimpsed on screen as it was his hand that manipulated the sucker arm that terrifies Barbara.


Jacqueline Hill rehearses her scenes on the Dalek City set.

THE SURVIVORS
FIRST BROADCAST: 28 DECEMBER 1963

The Doctor, Susan and Ian follow Barbara's route.
■ Susan calls the Doctor and Ian over to investigate a corridor – and a microphone shadow can be seen screen left, falling over William Russell's face as he moves away.

Behind a door, they find electronic measuring equipment – including a Geiger counter, its needle past the danger point. Radiation sickness is making them feel unwell, concludes the Doctor; the atmosphere is polluted with fallout from the detonation of a neutron bomb…
■ "… that destroys all human tissue, but leaves the buildings and machinery intact." At the time of production, the neutron bomb was a very new monstrosity, designed by former Manhattan Project recruit Samuel T Cohen (1921-2010) – who, in 1958, reinvented the conventional hydrogen bomb in order to diminish the blast, but releasing more of its energy as sub-atomic neutron particles tiny enough to pass through solid objects, but nonetheless deadly to life. Cohen intended his N-bomb to be used to knock out massed ground forces, but preserve civilian populations nearby (in Soviet-menaced Eastern Europe, most likely); in the UK, however, to members of the not-long-formed Campaign for Nuclear Disarmament, it was seen as a capitalist obscenity, a way to slaughter civilians but at the same time leave valuable infrastructure intact. In November 1961, for example, during the course of a House of Commons Debate about the state of the N-bomb's development, Michael Foot, then MP for Ebbw Vale, called the subject under discussion "the most grotesque invention in the history of the world."

They need drugs to counteract the effect. There's nothing wrong with the fluid link, confesses the Doctor; he lied so he might see the city, but now they must leave the planet at once.
■ At rehearsal script stage, the Doctor was far less contrite, chiding Ian for his "adolescent approach to reality" and describing Barbara's welfare as no concern of his: "If she is irresponsible enough to get lost, then she must take the consequences."
■ The Doctor's attitude is softened further still in Whitaker's novelisation: with 'tears in his eyes' when he clocks the radiation readings, he sends Susan out of the room so he can thank Ian (who's realised the truth of the Doctor's "stupid subterfuge") for not giving him away to his grand-daughter.
■ The feature version streamlines matters: the travellers find the radiation counter while exploring the Daleks' deserted control room; and rather than labelling Dr Who an "old fool", Ian accepts his confession re the fluid link with equanimity. Most significantly: once the control room has filled up with brightly coloured Daleks, we see the fluid link forcibly extracted from Dr Who's pocket – tidying up a messy moment later on in the television narrative, as we'll see…

Ian snatches the fluid link: "Not until we've found Barbara…" They exit the room – only to be met by four terrifying machine-like creatures…
■ … 'four terrifying machine like creatures' being exactly as Nation described his Daleks at storyline stage; creatures whose single 'eye' is 'a television lens on a flexible shaft' and whose 'suit' has no legs – 'the base being mechanised for movement'. A keen viewer of sci-fi/horror movies in his youth, Nation was keen to avoid the 'man dressed up' look – so his scripted directions emphasised the latter point: 'They are legless, moving on a round base. They have no human features.'
■ It'd have been so much easier (and cheaper) to stick actors in silver-sprayed cardboard tubing, as ►

DANCE OF THE DALEKS

A Dalek 'glides forward' to meet the Doctor, Ian and Susan, wrote Terry Nation in his scripted stage directions for *The Survivors* – a hint that the creatures' manner of movement had been directly inspired by the women of the Georgian State Dance Company, who took tiny steps beneath floor-length skirts so as to appear to 'glide like marionettes', as *The Times* put it.

Founded by Iliko Sukhishvili and Nino Ramishvili in 1945, the 50-strong Company's folk-based ballet inverted traditional dance roles; whereas the male dancers cavorted on pointes, the women were à terre – 'limited to the gliding dances executed in skirts that swept the floor…' They first travelled to the UK for a short season presented 'in association with the Soviet Ministry of Culture' at London's Royal Albert Hall between 9 and 25 November 1959; but it was their 12 June 1963 appearance on the bill of TV variety show *Sunday Night at the London Palladium* that caught Nation's eye.

The Company returned to the UK for a further season, this time at the Royal Festival Hall, in 1966 – when they also recorded a BBC 1 special, broadcast on the evening of Sunday 16 October. Now known as the Georgian National Ballet, they're still going strong: see *www.sukhishvili.com*

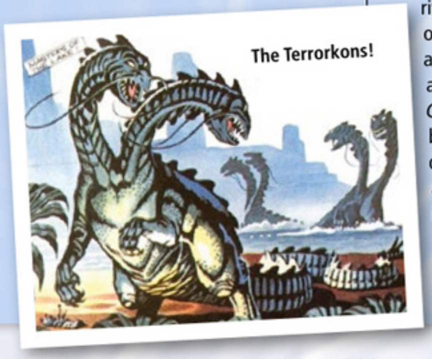
The Georgian State Dancers on *Sunday Night at the London Palladium*.
© REX

MONSTERS OF THE LAKE!

The horrors lurking in the depths of Skaro's Lake of Mutations would go on to feature in various episodes of the *TV Century 21* comic strip *The Daleks*, written by David Whitaker and Terry Nation...

In a story known as *The Menace of the Monstrons* (issues 40-46, 1965; art by Richard Jennings), the Daleks' spherical-headed Golden Emperor attempts to escape his liquid metal-engulfed city by swimming along an underground river that 'must run into the Lake of Mutations', only to encounter a giant electric eel. Then, in a story known as *Collision Course!* (issues 63-69, 1966; art by Ron Turner), Skaro's missile defences are seen to disturb a giant, two-headed monster in the Lake; which, in the subsequent saga (issues 70-75, 1966; art by Turner), is shown to be an example of a species known as Terrorkons... one of which steals a Dalek rocket and hides out in a cave 'deep in the mountains of Skaro', where pipes built long before 'through the mountain to the Lake... extract hydrogen from the waters' – the same pipes seen leading out of the lake in *The Expedition*, we presume.

Perhaps, however, the Lake had a more peaceful prehistory: the audio mini-series *I, Davros* (2006) suggests that it was once known as 'Drammankin Lake', after the name given to the mountains in *The Dalek World*'s 'Dalology of Skaro'; and that on its shores stood the childhood home of the boy who'd grow up to become the Daleks' creator...


The Terrorkons!

Associate Producer Mervyn Pinfield reportedly advised – but designer Cusick took up the challenge of Nation's stage directions, despite the author's apparent disinterest in discussing the design. Cusick's first sketch was of a cylindrical creature, its midriff decorated with half-spheres; the second had long double-jointed arms, perhaps to be manipulated by puppeteers. The third, however, originally designed to fit over a tricycle chassis, edged closer to the final version – complete with sucker arm, and flashing lights on the headpiece to indicate speech. (The suggestion that Cusick based the design on a canteen pepperpot is incorrect; the designer merely used this to demonstrate its style of movement.) On being advised that a curved fibreglass 'skirt' section would be beyond his budget, Cusick resorted to angled slats, studded with half-spheres; at one point, he'd intended these to be lit up from within, indicating the internal creature's emotions.

■ So: from Nation, the eye-stalk, the gliding motion, and the desire to break up the human form; from Cusick, the half-spheres, the sucker arm and separate gun-stick, the headpiece lights, the grille to enable the operator to see out... and, above all else, the determination not to compromise on the essence of Nation's brilliant but airy conception.

■ Each Dalek was directed to speak with 'an echoing metallic voice'. Co-director Christopher Barry requested examples of synthetic voices generated by a Post Office research unit, but found a more practical technology when the BBC Radiophonic Workshop's Brian Hodgson suggested he employ a ring modulator (a device sometimes used by the Post Office), as used to create the voice of 'Jones-Jones, Multiple Aptitude Robot Number One' for the children's radio programme *Sword from the Stars*, broadcast that summer.

■ Peter Hawkins, who'd vocalised the gibberish famously spoken by *Watch With Mother*'s Flower Pot Men, was the voice of 'Dalek One'; joining him as 'Dalek Two' was David Graham, whose many voices had featured in the Gerry Anderson-produced children's sci-fi series *Supercar* (1961-62) and *Fireball XL5* (1962-63), in which he'd played the alien 'Zoonie the Lazoon', among others.

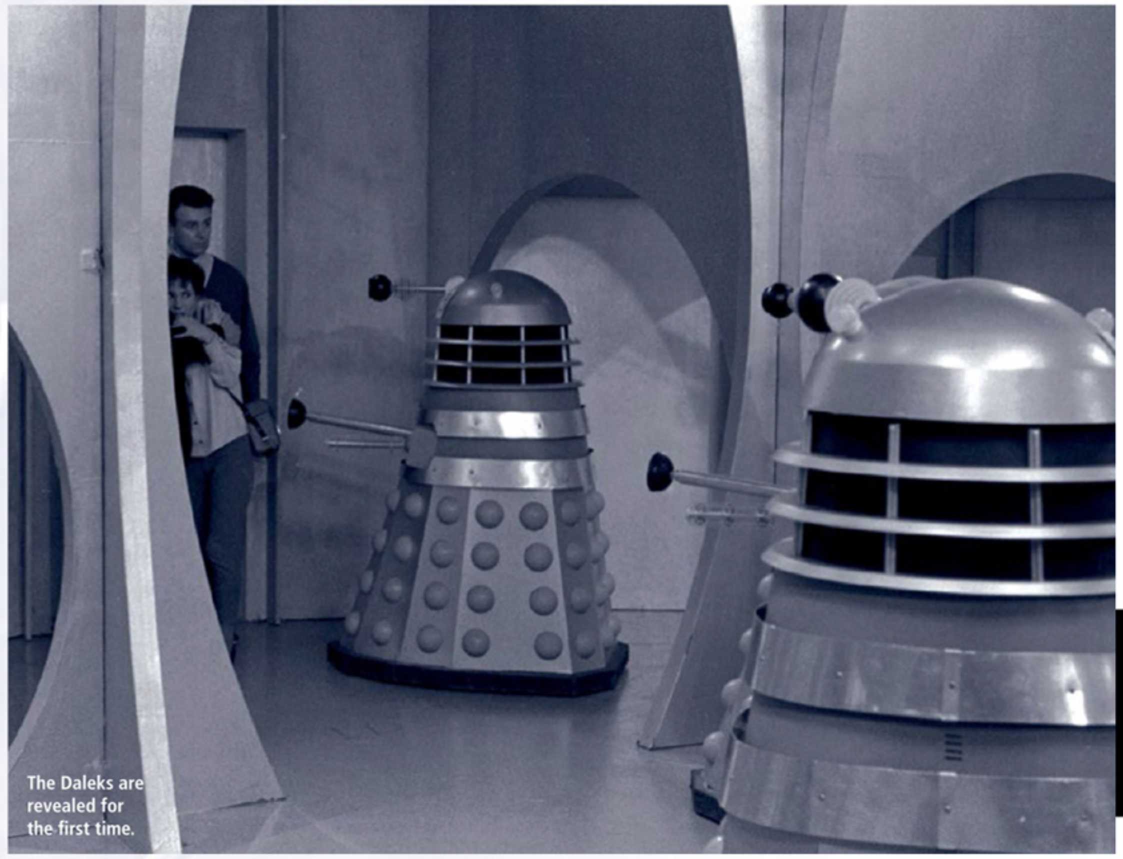
Disobeying instructions, Ian makes a run for it – but one of the creatures screeches "Fire!" and activates its weapon attachment, paralysing Ian's legs.

■ That's "Fire!", not 'Exterminate!' Not yet...

■ Just before Ian makes his run, there's a shot of the exit he's thinking of running to – which appears to show a scenery strut, and the shifting shadow of someone standing off-screen!

■ Rather than have Ian make a seemingly selfish dash, Whitaker's retelling revises events so that Ian is selflessly heading off in search of help for the suddenly collapsed Doctor. Susan has given him whispered instructions to take the key to the Ship from the Doctor's pocket: "Bring back tablets from the drawer of my room in the *Tardis* [sic]. Bottle marked 'stimulizers'."

The Doctor and Susan help Ian into a room deep underground, where they're reunited with Barbara...


The Daleks are revealed for the first time.

■ In the very next scene, it'll be strongly implied that Daleks and Thals haven't met in generations – so why's there a person-sized bed installed in this room/cell? Perhaps it's not been used for hundreds of years...

... who speculates that there could be "someone inside" each of the machines. Barbara, too, is feeling ill; without treatment, warns the Doctor, they'll all die. Watching on from a Control Room, two of the creatures wonder why their 'Thal' prisoners are sick, if they've been able to survive on the surface until now.

■ The Daleks' dialogue was revised and simplified in rehearsals, sparing us a number of convoluted, retrospectively most un-Dalek-like speeches – such as here, when a Dalek was scripted to remark on how possession of the Thals' presumed drug 'would mean we wouldn't be forced to wait until the annual rain-fall clears away the radiation finally and forever'. The creatures' speech was still a work in progress, however – as demonstrated by the intact utterance, "A few questions will reduce the mystery."

The Doctor is led in, and interrogated; the creatures suspect that their prisoners' supply of anti-radiation drugs has failed, and that they came into the city in search of more. Remembering the strange phials found outside the TARDIS, the Doctor asks if one of their party can be released to fetch the phials. The creatures are Daleks, one of two races on the planet: over 500 years before, after a neutronic war, their forefathers retired into the city, protected by their machines; any Thal survivors, however, must be "disgustingly mutated."

Ian is still struggling to regain control of his legs when the Doctor is returned to the cell.

■ Cue one of the more notorious of William Hartnell's dialogue fumbles: "It's possible that they may have been anti-radiation gloves – drugs."

Susan bumps into one of the "hideously mutated" Thals!

These 'Daleks' are "very eager" to get hold of the phials, says the Doctor. Ian volunteers to fetch the drugs – but he won't be able to use the TARDIS key, insists Susan, since the lock has a defence mechanism...

■ The business about there being "21 different holes inside the lock," which will melt if you don't turn the key right, was new to the post-rehearsal camera script. This might well sound like a load of cobblers concocted by Susan – for fear that, with the drugs, Ian might try to run out on them, and dematerialise the TARDIS, perhaps? – but when the lock is stolen altogether in *The Sensorites* (1964), the First Elder will describe it as no ordinary lock, rather "an electronic miracle which reveals a mind of science far beyond ours..."

Susan is the only one of the travellers fit to go... but the Daleks are watching her progress via 'rangerscopes'. If she returns, the prisoners won't be given the drugs, which the Daleks intend to duplicate for their own use.

An hour passes. Susan stumble-jogs through the storm-lashed petrified jungle... but someone – or something – is on her trail.

■ Directions in the rehearsal script called for a pair of pursuant feet to move into shot during this scene – 'swathed in furs, and... made to look as unattractive and non-human as possible'. (In the event, the cloaked Thal glimpsed on screen was played by extra Chris Browning.)

■ It's not clear what, if anything, Susan sees when she stumbles to the ground. In the big screen version, the shadow of a cloaked Thal falls over the sprawling Susie – who, showing rather more gumption than her TV counterpart, scoops up a handful of dust and throws it in the figure's face, before running on.

> 'At storyline stage, the Thals told Susan that successive mutations had made them ashamed of their malformed bodies.'

Her friends, meanwhile, are becoming increasingly ill. Out of the Daleks' range, Susan finally makes it back to the TARDIS, and collects the metal box from inside. Steeling herself for the return journey, she reopens the doors...

■ At storyline stage, Susan simply heard the knocking begin again – a repetition from the previous episode, thought the production team, who suggested that the door [sic] might begin to open 'as she has her back to it looking into the scanner... In the next episode she can hurl herself at the appropriate button which closes it.' Nation adapted part of that suggestion for his rehearsal scripts, in which Susan, safely in the Ship, caught sight of 'a widening shadow' on the wall ahead – *ie*, cast from the direction of the doors – and turned, eyes wide in terror, to see 'the door... opening very slowly'. (Quite probably this was amended to avoid erecting the TARDIS interior set for a single scene in the next episode.)

THE ESCAPE
FIRST BROADCAST: 4 JANUARY 1964

Susan steps outside the Ship – to meet a 'perfect' blond Thal, Alydon (John Lee).

■ Despite this episode being directed by the more junior Richard Martin, Australian John Lee was cast by Barry – who'd featured him as immigration officer Jim Howarth in the six-part BBC drama-documentary series *The Net* (1962).

■ At storyline stage, Nation unveiled the Thals rather differently. Exiting the Ship with 'her courage in one hand and a large spanner in the other', Susan met with 'a half circle of figures [standing] back in the shadows, lit sometimes by the flickering light'. A shadowed spokesman told her that fewer than a hundred Thals now survived, successive mutations having left them 'ashamed of their malformed bodies' – whereupon a flash of lightning showed Susan that the Thals look, in fact, like humans; or 'even more beautiful'. But why would the Thals express such body image issues to someone who looked much like them...?

■ The big screen version – in which Alydon actually enters *Tardis* [sic] for his scene with Susie – hints that the Thals' eventual form owes as much to evolution: "There were many mutations," says Alydon, "but this form – two hands, two eyes – has always been best for survival."

Alydon has returned to ensure she understands how to use the drugs he left for them; not realising that "the Dalek people" survived the war, he gives her a further supply to hide as best she can – in case the Daleks try to keep the first lot for themselves... Ever the gentleman, Alydon also gives Susan his cloak to protect her from the cold.

Later: Susan has returned to the cell, and administered the drugs to her companions; the Daleks found her secret stash, but "suddenly seemed to change their mind" about keeping them.

■ It's never revealed exactly how drugs mule Susan tried to conceal the extra phials; 'ineffectively', we presume! In fact, dialogue lost before recording had Susan describe to her cellmates how the Daleks forced her to stand 'in front of a very strong beam of light', disclosing her contraband.

■ Something very like that scene is played out in the big screen adaptation: on returning to the Daleks' control room, Susie is seen beneath a bright white light, the Black Dalek insisting, "You are hiding something. Show it to me."

As her friends recover, Susan reveals that Alydon has asked her to negotiate "some sort of treaty" with the Daleks: crop failure caused by drought has led the starving Thals to leave their plateau in search of food.

■ ... an improvement on Nation's first thought, which was that the Thals' stockpile of food, laid in a thousand years before, has only now run out! ►

"My legs! I can't use my legs!"

Radiation sickness overcomes the Doctor.

Susan leaves the safety of the TARDIS...

...and comes face to face with Alydon of the Thals.

"It says here it's called *The Mutants*"

◄ ■ A map (or 'Dalography') of this, the planet Skaro, featured in *The Dalek World* (1964), a tie-in book written by Whitaker and Nation which showed that the Thals' plateau was in fact on the continent Davius, across the Ocean of Ooze from the 'sub-tropical' Dalek continent, Dalazar; the mighty neutron bomb, meanwhile, exploded over barren Darren, whose soil now contains earthworms 'mutated into giant serpents'.

But the Daleks are watching, plotting to use the prisoners to bring the Thals inside the city…

In the jungle, beside the TARDIS, Alydon is greeted by a large group of Thals led by Temmosus (Alan Wheatley), who wonders if the Daleks, once teachers and philosophers, could have changed over the centuries; once a warrior race, the Thals have since become farmers. Perhaps the Daleks are the warriors now, speculates Ganatus (Philip Bond).

■ The woman Dyoni is huffy when she learns that Alydon has been dealing with a girl "No longer a child, not yet a woman"; she sees her personal future in Alydon, points out Temmosus… who makes Dyoni's affairs his business, or so Whitaker's novelisation states, because he's her father (hence the small coronet she wears).

■ The Thals had entirely different names in the rehearsal scripts for the first four episodes: Alydon was 'Vahn'; Temmosus, 'Stohl'; Ganatus, 'Kurt'; and Dyoni, the rather unfeminine 'Daren'.

■ The first actor considered for the role that became Temmosus was David Markham (1913-83), who'd played Professor Norman Wedgwood in the Sydney Newman-produced children's sci-fi serial *Target Luna* (1960); Dinsdale Landen (1932-2003), many years later cast as Dr Judson in *The Curse of Fenric* (1989), was a possible for the role that became Ganatus.

Alydon has conspired with Susan: if the Daleks allow her to convey a direct message to the Thals, she'll sign it with her name; otherwise, they'll know that the Daleks are hostile.

To Susan, the Daleks dictate their reply, offering the Thals water and artificially-grown vegetables in exchange for assistance in recultivating their land; Susan signs the message.

■ The panel of the Geiger counter in the Daleks' Instrument Room was written in the English language; and here, the Daleks have no difficulty reading Susan's signature, appended to a letter comprehensible to Daleks and Thals alike. In this story's twenty-first-century-set sequel, *The Dalek Invasion of Earth* (1964), the Doctor will tell Ian that their Skaro adventure occurred "a million years ahead of us in the future", and that the Earth invasion is "about the middle history of the Daleks"; perhaps the people of Skaro adopted the English language around that time, and forgot it was never their own?

■ Prior to rehearsals, stage directions required the Dalek who inspects Susan's completed message to 'hold a magnet in his hand so that the sheet jumps and sticks to his hand'.

Later, with Susan returned, Ian and the Doctor begin an argument… as a ruse, enabling Susan to pull the Daleks' camera free from the wall.

■ "Extermination, then?" suggests one of the watching Daleks, wondering what to do with the prisoners – the first time the Daleks' preferred method of killing is referred to as such.

Wondering how they might put a Dalek out of action, the Doctor remarks upon the "acrid smell" produced when the machines move about; like fairground dodgems, realises Barbara.

■ In the big screen version, clever Susie takes the trouble to account for that acrid smell: "It's ozone, made by electric sparks."

The Doctor reckons the Daleks have discovered a way to exploit static electricity, powering themselves through the floor… and the material making up Alydon's cloak could be used to insulate it, thinks Ian.

■ Associate producer Mervyn Pinfield came up with the idea that the Daleks used static to power themselves.

■ In the rehearsal script, Ian initially failed to see the significance of the metal flooring, prompting the exasperated Doctor to round on him: "Chesterton, your total lack of imagination appalls me. When I remember that you were a school-master, it makes me glad you are now here, and can no longer influence the minds of those poor unsuspecting children who were your pupils." Ian replied, tartly: "It's these little displays of charm that make you so endearing doctor [sic]. I can see you've made a complete recovery."

Meanwhile, the Thals have made camp beside the TARDIS.

■ The excitement caused by the Thals' discovery of the dead Magnadon, which can be used to recharge their hand lights, was inserted late into the script – out of a desire to further showcase an expensive prop!

Ganatus brings Susan's signed message, found at the city gates, to Temmosus – who reads that the Daleks will leave food in the entrance hall of their main building, to be collected the following day.

■ At rehearsal stage, Temmosus declared that the Thals "should have perished when the bombs came," and that their survival was a mistake: "Without help, that mistake will soon be rectified."

The prisoners develop their escape plan, with Barbara gathering mud from the soles of their shoes before their Dalek guard returns. When it does, Ian uses part of the broken camera to jam the door open; Barbara slaps mud on the lens of its eyepiece; and the Doctor and Ian roll the blinded Dalek onto Alydon's cloak, cutting its power.

■ In Nation's original stage directions, the Doctor and Ian were knocked aside by the Dalek's 'powerful arms'; lumbering blindly, it groped for Ian's throat.

■ It's a miracle that this very dim Dalek doesn't have the wherewithal to fire its weapon – or perhaps it fears falling victim to a ricochet effect? Either way, its reasoning can't be questioned in the rather more credibly choreographed movie version of this scene: after Ian has wedged the door open with his Zippo, and Barbara has splatted the Dalek's eyestalk with slop food given to the prisoners on a dinner tray, the blinded Dalek does indeed shoot vapour at the prisoners – whereupon Dr Who fixes the problem by passing Ian the discarded camera stalk to ram down the end of the Dalek's armament!

The Daleks admire Susan's handwriting!

Ian Chesterton: Dalek operator!

The most we get to see of the inside of a Dalek.

"Where has he gone?!"

Lifting its headpiece, Ian and the Doctor bundle Alydon's cloak around the creature they find inside the machine, and lift it out…

■ "Let's roll it off the cloak," suggests Ian – seemingly without giving any consideration to the possibility that the Dalek's power might be restored the moment it comes back into contact with the floor!

Ian climbs inside the machine – and the others push-pull it along the corridor outside, trying to look like prisoners being taken for questioning. In the cell, a horrible, clawed hand emerges from under Alydon's cloak…

■ Nation's storyline promised 'a glimpse of the frog like animal that is a Dalek'; in his scripts, this became simply a 'large glistening claw', not unlike 'the webbed foot of a frog'. Again, AFM Michael Ferguson proved himself handy in studio – for it was his gloved fingers, poking out from under Alydon's cloak, that traumatised a generation.

■ Whitaker's novelisation describes the naked Dalek creature as possessing 'one eye in the centre of a head without ears'; its mouth is 'a short slit above the chin, more of a flap really'; and its dark green skin is coated in a 'repellant [sic] slime' that makes narrator Ian's stomach heave.

THE AMBUSH
FIRST BROADCAST: 11 JANUARY 1964

Susan leads the group towards a door guarded by a Dalek, behind which lies Lift Shaft Seven. The Ian-Dalek tries to bluff his way past…

■ … saying that "The council wishes to question the prisoners." Interestingly, what would appear to be a wild guess – that the Daleks have a council of some description – *isn't* challenged by the Dalek guard, who presumes they're on their way to "the fourth level." (*The Fact of Fiction* notes, too, that an early script memo referred to the Daleks' control room as their 'Council chamber'.)

■ The Dalek casing worn by Ian isn't the same one he got into at the end of *The Escape* – lacking the industrial magnet set inside its sucker.

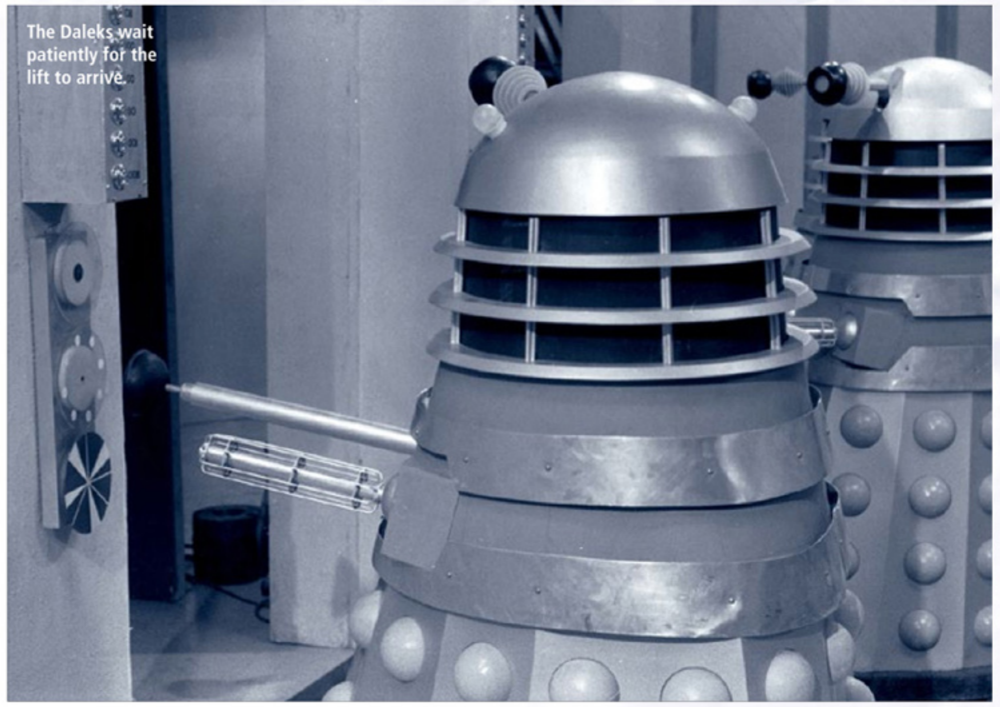
… but succeeds only when Susan shams histrionics. The Doctor sabotages the door behind them, but the clasp sealing the Ian-Dalek's headpiece is stuck. Learning that the prisoners were not in transit, the Dalek outside raises the alarm – and begins to burn through the door. With the floor magnetised, the Ian-Dalek will not move. Ian tells the others to leave him: they enter the lift; once at the top, they send it back down. Breaching the door, two Daleks fire at the Ian-Dalek… but it's empty. Above, Ian arrives in the lift.

■ The door-burning and subsequent destruction of the Ian-Dalek casing was pre-filmed at Ealing on Thursday 26 November, using a prop with a dummy upper section.

■ Ian exits the lift at the top, telling his companions that the Daleks only had about two inches of the door to cut through when he finally escaped. In the rehearsal script, he remarked: "The bad penny always turns up."

Looking out of a window, Barbara glimpses a man in the city below. The Thals have come for the food, realises Susan; "They're walking into an ambush," insists the Doctor…

■ … which is true, but it's a bit of a leap on the Doctor's part, surely? Last episode, the Daleks rebuffed Susan's offer to take their message to the Thals herself, saying "We have planned otherwise…" – implying as much that the Daleks have other plans for the travellers as the Thals. True, during the course of the Doctor and Ian's mock argument a few scenes later, Ian pointed out that: "The whole pattern of things is suspicious. Just because the Daleks didn't kill us is no reason to trust them." But that gives them no reason to suspect them either, replied the Doctor – and he's right! So why leap to the assumption that the Thals are about to be ambushed…?



The Daleks wait patiently for the lift to arrive.

'The novelisation describes the Dalek creature as possessing "one eye in the centre of a head without ears."'

■ Both the book and movie adaptations are far clearer on this point: Whitaker underlines how the Doctor suspects that Susan has been gulled by the Daleks to sign the letter to the Thals; even more blatantly, Subotsky has the Black Dalek telling Susie that all they wanted was for her to sign the message, and that "When the Thals come to collect the food, we shall destroy them…"

Far below, a Dalek enters the lift, with orders to exterminate the escaped prisoners above.

■ "They are to be exterminated. You understand? Exterminated," the Dalek is told – a line scripted to read 'destroyed'. It's not clear who made the amendment, and whether or not they were picking up on the Dalek who recommended "Extermination, then?" in the previous episode – but whoever it was, they appear to have identified the creatures' catchphrase! The word will feature just once more in this first Dalek serial: in the penultimate episode, a Dalek will tell the Doctor that "The only interest we have in the Thals is their total extermination…" After that, it won't be heard again until the fifth episode of this story's sequel *The Dalek Invasion of Earth*.

The travellers mean to warn the Thals – but find the doorway magnetised, and the lift rising up from below. While the Doctor attends to the door, Ian, Barbara and Susan shove a heavy sculpture into the shaft, which smashes into the lift…

■ The incongruous sculpture seen here would appear to be a hangover from early versions of the first episode: at storyline stage, Barbara was said to pass through 'a hall of strange sculptures' while investigating the city; and in the rehearsal scripts, she was directed to be seen entering a corridor 'lined on one side with strange shapes carved from white stone'.

■ In the feature film version the travellers shove a heavy control console down the shaft instead.

In the streets below, Temmosus dismisses Alydon's misgivings about the Daleks' motives. Inside the main building, four Daleks are waiting beside a heaped supply of food; they glide behind alcoves as the Thals approach.

■ There's still mud in the eye stalk of one of the Daleks, left over from being splatted by Barbara in *The Escape* – recorded a fortnight earlier!

Beside the city wall, Susan remonstrates with the Doctor, insisting they can't return to the Ship without warning the Thals of the trap.

■ When last we saw the travellers, they were at the topmost point of the city – but now they're at ground level. Since they'd put Lift Shaft 7 out of action, and self-evidently Daleks don't build stairs – how did they get down? The Daleks knew exactly where they were, so one would have thought they'd have covered any other means of escape…

Ian volunteers to warn the Thals while the others push on – and soon, Temmosus enters the main building, calling out to the Daleks: "The time for enmity is past…" But Daleks glide out of the shadows as the Thals are gathered together around the food. Too late, Ian shouts ►

Dyoni shows the Doctor the history of the Thals.

his warning; Temmosus is exterminated, and the Thals flee.

■ Ian arrives in time to hear the end of Temmosus' speech – but why doesn't he step in sooner, to warn him of the trap? (In the movie version, difficulty with opening Dalek doors results in Dr Who and friends being delayed *en route*.)

■ Temmosus is the target of not four, but 30 Dalek gun-sticks in Whitaker's retelling.

Outside, Ian encounters Alydon – and tells him to get his men away.

■ At rehearsal script stage, the incomprehending Alydon struggled to understand why the Daleks killed Temmosus, asking Ian: "What did they see in him that made them hate him? Can't you see that, if I know that, I can –" "Talk differently? *Walk* differently? Change the colour of your hair?" came Ian's reply, blaming the Daleks' "dislike for the unlike." That exact phrase would eventually feature later on in the finished episode – but not Ian's rather unsympathetic claim that Alydon is more interested in the reason for Temmosus' death than his leader's death itself: "You don't care at all, do you? Not really!"

Later, at the Thal encampment, Dyoni (Virginia Wetherell) shows the Doctor their historical records. Going back nearly 500,000 years, they indicate that this world, Skaro, is the twelfth planet of its solar system – which may help the Doctor fix their position…

■ In the rehearsal scripts, Ian rejoined the Doctor here, who pointed out Earth's solar system on the Thals' charts – an element that would have rather neatly pre-figured the subsequent *Dalek Invasion of Earth*, had it survived! Ian then asked if the Doctor's home world was shown; "Ah!" came the reply. "Earth is my fixing point. From there I can plan my own return… and I will return one day."

■ "Some of the children have heard something moving in the forest," says Alydon; "It can't be the Daleks," replies Ian, quite rightly. Presuming that this isn't an irrelevant reference to Ganatus' rescue party, coming into view at the moment the line is delivered; or a muffed foreshadowing of the strictly aquatic monster in the Lake of Mutations, introduced one episode hence – what is it that the children have heard, exactly?

The last survivors of the Dalek ambush arrive, including the wounded Antodus (Marcus Hammond), brother of Ganatus – who says that they tried to go back for Temmosus.

■ Marcus Hammond, previously a police cadet in the Christopher Barry-produced serial *No Cloak – No Dagger* (1963), was recruited to play the character originally known as 'Ven'.

■ In the rehearsal script, Ian was unable to comprehend Ganatus' seemingly unnatural response to Temmosus' murder: "Oh, I know you were sorry; upset; saddened, whatever you like. But weren't you angry? No you weren't. You'll let anyone tread all over you."

Alydon will replace Temmosus as the Thals' leader – but he struggles to comprehend why the Daleks hate them so. "They're afraid of you because you're different from them," says Ian, "so whatever you do, it doesn't matter." But the pacifist Thals refuse to fight the Daleks…

■ As originally scripted, Ian turned the conversation to the reason why the Thals carry their historical records around – leading Dyoni to describe him as "a very abrupt and ill-tempered man," insisting "We're proud of our past." "And what's the good of a past if there's no future?" replied Ian. "You can't just sit around and let things happen to you." Explained Alydon: "If you went full circle around Skaro from this exact point and back to it, you'd see traces of war. It destroyed Skaro and we swore we'd never fight again." At this point, Ian gave up.

Studying the Thals' history, the Doctor discerns that the races of Skaro indeed mutated following the war – but whereas the Thals' mutation has since gone 'full circle', the Daleks, whose forebears were 'Dals', remain mutated still.

MANY UNHAPPY RETURNS…

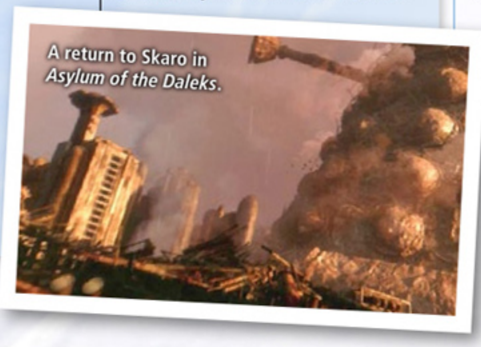
"I might visit your grandchildren," the Doctor promises the Thals before departing Skaro. In his Third incarnation, he'll run into some of Alydon and company's terrifyingly blond descendants on Spiridon, the so-called *Planet of the Daleks* (1973); by this time, many generations of Thals later, he's become a legendary figure "who came to Skaro when the Thals were in their greatest peril, in something called a TARDIS…"

The Doctor will, however, return to Skaro many times over in his personal future – firstly in *The Evil of the Daleks* (1967), when his Second incarnation leads his associates into a secret passageway leading through Skaro's mountains into the heart of the Dalek city, most likely following the same route taken by Ian, Barbara, Ganatus *et al*; and thereby to an over-optimistically "final" confrontation with the Daleks' Emperor. It's possible that *The Evil of the Daleks* occurs many centuries before this first Dalek serial, and that the few survivors of the Dalek civil war it depicts end up the irradiated, historically confused minority encountered by the First Doctor…

The Fourth Doctor will find himself on Skaro twice: as its title suggests, *Genesis of the Daleks* (1975) occurs at the end of the original Thal-Kaled war; but *Destiny of the Daleks* (1979) would appear to occur after *Planet*, with the Thals seemingly having deserted its still-irradiated surface. So much for the Thals living "to see and hear the birds amongst the trees"; instead, we're told that the future Daleks "ravaged the place and left it for dead."

Most intriguingly, however, it's just possible that Susan returned to Skaro first – shortly after this visit, in fact! According to *The Message of Mystery*, a photo story feature in *The Dalek Book* (1964), Susan one day 'borrowed' the TARDIS, 'intending to visit Venus' – but landed back on Skaro instead. Soon, she was captured by the Daleks, who demanded that she decode a mystery cipher they'd picked up. Reading 'Peace and goodwill to all', Susan laughed – but the strange noise had a strange effect on the Daleks, who were 'so frightened' that the most of them 'lost control of themselves, bumped into each other, and fell over'; and so Susan escaped. True story!

Skaro was seen to be destroyed by the Hand of Omega in *Remembrance of the Daleks* (1988), but that didn't stop the Seventh Doctor visiting the planet, off-screen, to collect the Master's ashes, prior to the events of the 1996 TV Movie. The Eleventh Doctor also visited Skaro in *Asylum of the Daleks* (2012).


A return to Skaro in *Asylum of the Daleks*.

THE MUTANTS aka THE DALEKS

■ Young Dalek fans would have to wait a little while longer to read the true story of the genesis of the Daleks… but not that much longer. For in the first three episodes of the *TV Century 21* comic strip *The Daleks* (issues 1-3, 1965; written by Alan Fennell and David Whitaker, with art by Richard Jennings), they'd learn how the original blue-skinned Dalek (not Dal) people were wiped out when a meteorite storm caused War Minister Zolfian's stockpile of neutron bombs, intended to be used against the neighbouring Thals, to explode; two years later, Zolfian and his accomplice, the scientist Yarvelling, emerged from hiding into a lifeless wilderness inhabited only by the war machines built by Yarvelling to destroy any Thals who might survive the planned attack.

This, however, would be contradicted in its entirety by the considerably more detailed 'origins' story provided by Nation in *Genesis of the Daleks* (1975; see *The Fact of Fiction*, **DWM** 466): here, the Fourth Doctor (Tom Baker) is transported back to the last days of a centuries-old war of attrition between the Thals and the Kaleds (not Dals), whose Chief Scientist Davros has devised an independent Travel Machine to house the Kaleds' final mutational form – the hideous Dalek.

But can't we have both? Towards the end of the final episode of this adventure, Alydon will tell the Doctor that he's discovered the Daleks' own historical records in the city – "which we can copy and make our history complete." Perhaps the *TV Century 21* origin is the Thals' mutated version of the Daleks' truth, as described in *Genesis of the Daleks*; and that here we have a 'lost colony' of irradiated future Daleks, cut off from the main, spacefaring Dalek fleet, rotting away in a long-abandoned city…? (It would account for the fact that every Dalek seen since has been able to function perfectly well in non-irradiated environments!)

Temmosus' body is borne past the travellers as they prepare to leave Skaro.

■ A pity that Temmosus is a silent corpse in this, the only scene which William Hartnell is seen on screen with guest star Alan Wheatley – since they'd shared dialogue in the opening to the gangster thriller *Brighton Rock* (1947). Here, Wheatley played reporter Fred Hale, *aka* 'Kolley Kibber', confronted by 'Pinkie' (Richard Attenborough) and his lieutenant Dallow (Hartnell) on a crowded pier: "Now take it easy, Fred. You're going for a walk, see…" menaces Dallow – leading directly into the famous scene in which Pinkie murders Hale aboard a ghost train.

Outside the Ship, the Doctor asks Ian to give back the fluid link – but Ian realises he no longer has it: "The Daleks took it from me when they searched me. It's down there, somewhere. In the city…"

What all the best-dressed Thals are wearing.

'One Dalek asks another, "Have you processed the pictures?" – which suggests that the Daleks used old-fashioned film in their rangerscopes!'

■ The critical moment when the Daleks searched Ian occurred off-screen – but when, given that the temporarily paralysed Ian was unable to stand without his friends' assistance for most of the time before they escaped the cell? (The Daleks could hardly have hauled him to his feet to frisk him, after all.) We might presume that this occurred back in *The Survivors*, during the interval between the travellers' first encounter with the Daleks and their subsequent arrival in metal-walled chokey. But here, the link's confiscation clearly comes as news to the Doctor and Susan (Barbara, too); so quite how the Daleks contrived to remove the link from the legless Ian while the latter was being shouldered along by the Doctor and Susan – *without the Doctor and Susan noticing* – is something of a mystery…!

■ In the Whitaker text, the Doctor should still have the link safely in his pocket – only now, when he checks, he finds the button and the flap 'neatly cut away' (by the Daleks, evidently).

■ As with Alydon's first scene, the feature adaptation sets this scene, rather more logically, inside *Tardis*.

THE EXPEDITION

FIRST BROADCAST: 18 JANUARY 1964

In their Control Room, Daleks confer: the anti-radiation drug has been duplicated, and will be distributed – one Dalek section at a time. Pictures from the Thal encampment prove that the time travellers have made contact with the Thals; the Daleks expect an attack.

■ "Have you processed the pictures?" asks one Dalek to another – suggesting that the Daleks use old-fashioned film in their rangerscopes, and have to wait to get them back from the Dalek chemists!

■ Nation directed the pictures from the Thal encampment to be taken from above, and at a distance – but the images seen on screen imply that the Daleks' rangerscopes have been at ground level, within the heart of the camp.

Alydon, however, refuses to consider an attack on the city – and the idea of the Thals sacrificing themselves on the travellers' behalf makes Ian uneasy. The Doctor is unable to build another fluid link; and besides, he really has run out of mercury…

■ "What you might call tempting providence, Chesserman," the Doctor tells Ian – the script picking up on Hartnell's studied misremembering of 'Chesterfield' back in *The Dead Planet*.

The Doctor believes he can lead the Thals into battle; Barbara, too, thinks they can only retrieve the fluid link if the Thals will fight.

■ The Doctor's line, "With me to lead them, the Thals are bound to succeed" was originally the much more belligerent, "With me to lead the Thals, we'll conquer."

… but Ian and Susan insist they must persuade the Thals to fight in the Thals' best interests, not their own.

■ Whitaker's novelisation adds a sequence in which Ian tries to organise a boxing match between Ganatus and Antodus, in a failed attempt to show the prissy Thals a bit of Earthly fighting spirit: 'They just stood in front of each other with their hands by their sides. "You may score the first point," said Ganatus. Antodus lifted his hand and tapped his brother on the chest lightly.'

Ian confronts Alydon, threatening to offer the Daleks a trade for the fluid link: first, the Thals' prized historical records; then Dyoni, to be used as an experimental subject. As Ian tries to lead Dyoni away, Alydon knocks him down: "So there is something you'll fight for," says Ian.

■ The big screen version instead has Dr Who ordering Ian to take Dyoni to the Daleks – a ruse given away by his giving Ian the wink. (It's still Ian who gets socked in the jaw, nonetheless!)

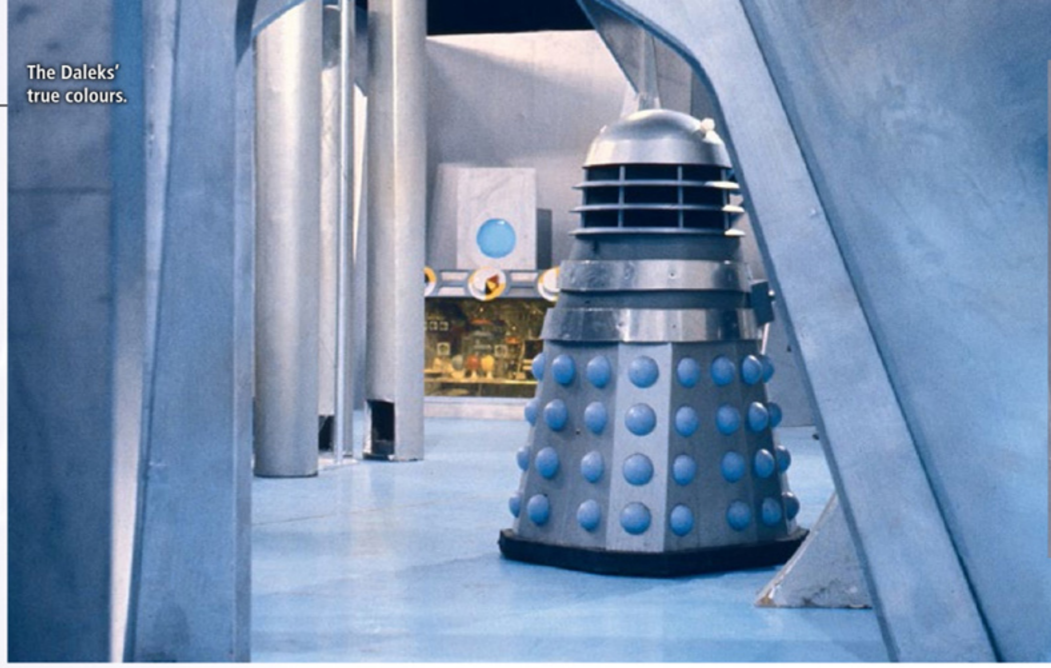
Daleks in Section 3, the first to be dosed with the Thals' drug, are dying. It seems, therefore, ►

A futile warning.

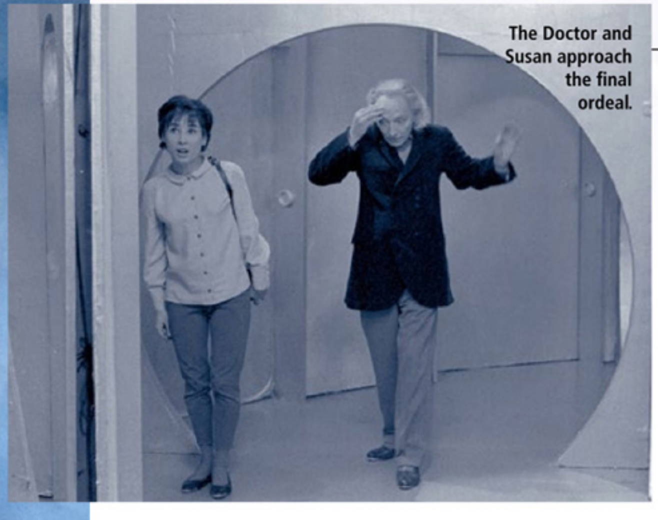
"Where's your hat?"

The Daleks observe the travellers.

Ian considers a desperate plan.



The Daleks' true colours.



The Doctor and Susan approach the final ordeal.

◄ **that the Dalek race has become conditioned to radiation, and must increase their supply of radiation to survive – by exploding another neutron bomb.**

■ Here, the Daleks' numbers are all-too-visibly bulked up by ranks of photographic cut-outs!

■ Subotsky's screenplay accounts for the obvious flaw in the Daleks' plan, by having his Black Dalek specify that they'll "increase radiation throughout the planet to a point where even the drug of the Thals will not be able to protect them from it..."

Night in the Thal camp: while Alydon agonises over whether or not to fight, Barbara observes a glow in the sky; a reflection from a chemically polluted lake, Ganatus informs her, infested with deadly mutations – a natural defence for the rear of the Dalek city.

To confirm their dependence on radiation, drug-dosed Daleks from Section 2 will be placed in a 'sonic chamber', filled with radiation-polluted air from their nuclear reactors.

■ Mention of the Daleks' sonic chamber is all that remains of a major element lost from the final two episodes... as we'll see.

Addressing the Thals, Alydon has reasoned that to allow the travellers to try to retake the link alone "would be the same as if we had killed them ourselves." Among others, Ganatus supports him – and is ready with a map of the area, showing the mountains at the unguarded far side of the Dalek city, through the deadly swamp. The Doctor proposes they split into two groups: one to distract the Daleks on the city wall side; the other to force a way through the mountains. Alydon concurs.

■ Back when the newly captured Doctor was being taken for questioning in the Daleks' control room, Nation's storyline required him to hear 'the sound of thundering water' – a story element seeded to bear fruit here, when his recollection leads the Thals to explain that the noise came from the lake behind the mountain...

The results of the experiment on the Section 2 Daleks prove that the Daleks are dependent on radiation; they begin to prepare a survey of their stock of nuclear materials...

Ganatus and Antodus lead the mountain party through a Primæval Swamp four hours' walk from the jungle.

■ In *The Man Who Invented the Daleks* (Aurum Press Ltd, 2011), Terry Nation biographer Alwyn W Turner quotes a question asked of the BBC by a ten-year-old from Oxford, writing shortly after this episode's transmission: 'The neutron bombs which the darleks [sic] explode are suppose to petrify everything... Why do they petrify the forest and not the grass and trees by the swamp?'

'Until 5 August 1963, poisoning of the atmosphere by unregulated nuclear trials really *was* a very real threat...'

Antodus remonstrates with his brother for not telling the others about how they once saw a Thal named Amezus dragged beneath the waters of the lake. Ian and Barbara are with them; they plan to meet up with the Doctor in the city in two and a half days' time.

■ The unfortunate creature splatted by Ian was nothing more than a caterpillar, seen in footage from the Armand and Michaela Denis natural history series *On Safari* (1957-59).

■ Nation's storyline noted how 'leeches like octopus... seem to lurk in every pool', but an unspecified 'problem of the leeches' caused the idea to be abandoned; meanwhile, the 'black shapeless creatures' mentioned in the same document became...

Alone by the lakeside while the others make camp, Ian sees a mutation with glowing eyes rise out of the water...

■ ... a rubber swamp thing, pumped through with air to make it rise up from the Swamp.

■ Stage directions required Ian to wash his face by sticking his whole head under the water – only to see 'two huge malevolent eyes' looking at him. Curiously, Gordon Flemyng, director of *Dr. Who and the Daleks*, inserts a POV shot of Ian's face, shot from underwater, at exactly this point (although the movie neglects to show the lake monster at all).

He rushes back. Kristas (Jonathan Crane) and Ganatus take the night watch.

■ "It's over a year since we left our own plateau in search of a new source of food," claims Ganatus. Strange: just two episodes previously, he'd not contradicted Temmosus when the latter reminded Alydon how the Thals "left our plateau and started on this journey... four years ago." True, four years is indeed "over a year", but still...!

■ Kristas, originally 'Jahl', is eliminated entirely from the movie adaptation.

In the morning, Elyon (Gerald Curtis) points out pipes taking water from the lake into the city. The Daleks must have cut a pathway through the mountains to work on the pipeline, thinks Ian. Elyon goes to fill water bags – but sees a whirlpool forming in the lake...

■ The split-screen shot placing Elyon, originally 'Zhor', beside the swirling water, was pre-filmed at Ealing on Thursday 1 November.

Elyon's scream echoes round the camp. "Stay here," Ganatus tells Barbara, rushing off.

■ In Whitaker's novelisation, the not-so-happy campers slurp a hot Thal drink, Ratanda – 'a kind of nut the Thals cultivated which, when boiled, produced a very satisfying drink rather like orange tea'.

THE ORDEAL
FIRST BROADCAST: 25 JANUARY 1964

There's no sign of Elyon by the lakeside. Ganatus urges the others on: "We must reach the cliffs by tonight."

■ The monster in the Lake gets its comeuppance in David Whitaker's novelisation, where it once more rears its ugly head as the party approaches the caves at the foot of the mountains. With a 'scaly back', a body 'the thickness of a house', a head that seems to be 'all teeth' and two pairs of claws on its short neck, the better to feed things into its mouth, it uses 'six webbed feet on either side of its body to move through the water 'at frightening speed'. Ian and Kristas attack it with burning torches – one of which gets lodged inside its mouth: 'Then one of the flames must have reached that terrible eye...' The party runs on, leaving the stricken monster behind; turning back, they see 'twenty or thirty of the giant monsters' erupt from the surface of the lake, tearing the body of their injured fellow to shreds.

■ Both Whitaker's book and Subotsky's screenplay dramatise the next, untelevised stage of the expedition – in which Ian, Barbara and the Thals, following the route of the Daleks' pipework, climb a mountain in order to reach the caves running through to the Dalek city, hauling themselves up on creepers and rope respectively.

At the edge of the jungle, the Doctor wonders how to put the Daleks' "radio and television waves" out of action. Meanwhile, the Daleks abandon their plan to build a neutron bomb, since it would take 23 days to construct...

■ "... too long", apparently – but for what? Back in *The Survivors*, the area's radiation count was said to have fallen from 93 to 58 in the past two days. Two nights appear to have passed in the interim; assuming a regular decrease, the count's now round about 23 – suggesting there's a little over a day till it reaches zero, and the radiation-dependent Daleks begin to die.

■ A Dalek swivels to play the report on the neutron bomb, but audibly thuds into the control panel...

■ That panel's screen displays 'howlaround' – the same optical feedback seen in *Doctor Who*'s own opening titles.

Inside the mountain, Barbara and Ganatus, roped together, find their chosen cave path tailing off to a dead end – but the sound of water alerts them to the existence of a narrow passageway.

■ At one stage, this episode went under the title *The Caves of Terror*; why 'Terror'? Left alone 'in the light of a single candle', Nation's storyline had Barbara being attacked by 'her own childhood nightmare... giant spiders, white and bloated...'

■ Even more ambitiously, the writer then imagined the candle flame igniting a jet of natural gas, which the mountain party would have to traverse.

■ When did Ganatus learn that "Ladies first" is one of the customs of Barbara's planet? They've been deep in conversation throughout the expedition, evidently; either that, or the Thals really do have detailed records of life on Earth!

Crawling through, Ganatus finds a 30' drop, which he attempts to descend – but falls when Barbara loses her end of the rope. Alerted by the noise, Ian and Antodus arrive – but Ganatus is safe, having discovered a large cavern with several tunnels leading off.

In their Control Room, the Daleks' rangescopes become affected... by Thals dazzling the Daleks' instruments with sunlight reflected off metal, enabling the Doctor, Susan and Alydon to slip into the city unnoticed.

■ Smartly, Subotsky's screenplay has Dr Who's scheme inspired back at the Thal camp, when light reflected from the hand mirrors that the Thal ladies use to preen themselves briefly dazzles the inventor – and gives him an idea...

In the tunnels, nervy Antodus, hanging back, confesses his desire to retreat to Ganatus. The brothers' argument turns violent...

■ Ganatus is so stressed by the siblings' struggle that he can't think straight, it seems: "What are you talking about? You must [sic] go back!" Which is exactly what Antodus *wants* to do, of course...

... but their scuffle is cut short by a rockfall behind. "We must go on now," says Ganatus. Meanwhile, the Daleks' vibrascopes detect a disturbance by the city wall...

■ ... the Doctor, Susan and Alydon breaching the perimeter, evidently. But how come the Daleks' vibrascopes are unable to detect the simultaneous – and considerably more seismic – impact of a rockfall in the mountain?

... where Susan locates a cable powering antennae targeted by the Doctor – who sends Alydon back to tell the Thals to stop dazzling the Daleks, for fear of an attack. The Doctor uses Susan's TARDIS key to short-circuit the power supply to the cable...

■ ... running from the Daleks' Instrument Room, according to dialogue dropped from the script.

■ A flash of light, superimposed from another camera, is supposed to give the impression of the Doctor short-circuiting the power box – but it comes in a fraction early!

... but they soon find themselves captured by a squad of Daleks.

■ The big screen version has Dr Who and Susie caught when the Daleks open a false rock face at the edge of the city, stranding the travellers and scattering the Thals.

In the mountain, Ganatus' party's progress is halted by a Chasm in their way, too deep to descend. The only way across is to jump onto a ledge opposite, realises Ian. He does so – followed by Ganatus, who quickly finds a handhold leading to a route out.

Meanwhile, the Doctor and Susan have been taken to the Daleks' Control Room, where they learn that the Daleks are plotting the "total extermination" of the Thals, by bombarding the atmosphere with radiation from their nuclear reactors: "Tomorrow, we will be the masters of planet Skaro!"

■ Poisoning of the atmosphere by unregulated nuclear trials *was* a very real threat... until 5 August 1963, less than a week after Nation's scripts had been commissioned, when representatives of the governments of the UK, the US and the USSR became the original signatories to the so-called Test Ban Treaty, a compact that forbade atmospheric testing of *all* nuclear devices; diminishing the perceived menace, and reportedly causing a collapse in CND membership.

Barbara jumps the Chasm...

■ ... but then, as Ian helps Barbara to reach her right hand up to the high cleft leading out, she scrabbles to get a grip on the rock face with her left – causing a part of the false, distinctly polystyrene 'rock' to break away!

... then Kristas; but the last, Antodus is terrified, despite being roped to Ian on the opposite side. Finally, he jumps... but slips on the far edge and falls into the Chasm, dragging Ian to its lip. "I can't hold ooooon!" shrieks Antodus, suspended in the darkness.

■ Stunt performer Peter Diamond dangled in the Chasm in inserts to this sequence, pre-filmed at Ealing on Tuesday 29 October. ►

The drugs don't work.

Something nasty in the Lake of Mutations.

Bickering brothers Ganatus and Antodus

At the mercy of the Daleks!

WHERE ELSE HAVE I SEEN...?

PHILIP BOND (1934-)

Ganatus

Other TV appearances include: *The Champions: The Experiment* (1968) as Officer; *Sir Arthur Conan Doyle's Sherlock Holmes: The Hound of the Baskervilles* (1968) as Stapleton; *The Avengers: The Interrogators* (1969) as Lt Roy Caspar; *Doomwatch: The Human Time Bomb* (1971) as Inspector Drew; *The Onedin Line* (various episodes, 1971-72) as Albert Frazer; *Only Fools and Horses: To Hull and Back* (1985) as Hendrik Van Kleefe.

JOHN LEE (1928-2000)

Alydon

Other TV appearances include: *Danger Man: View from the Villa* (1960) as Tony Mayne; *The Avengers: The Bird Who Knew Too Much* (1967) as Mark Pearson/*The Forget-Me-Knot* (1968) as Dr Soames; *The Champions: To Trap a Rat* (1968) as Ambulance Doctor; *Doomwatch: The Plastic Eaters* (1970) as Second Captain/*The Web of Fear* (1971) as Jenson/*Cause of Death* (1972) as Dr Cordell; *Survivors: Reunion* (1977) as Philip Hurst; *Prisoner: Cell Block H* (various episodes, 1980) as Andrew Reynolds; *Neighbours* (various episodes, 1994) as Len Mangel.

Film appearances include: *Cat Girl* (1957) as Allan.

VIRGINIA WETHERELL (1943-)

Dyoni

Film appearances include: *Curse of the Crimson Altar* (1968) as Eve; *A Clockwork Orange* (1971) as Stage Actress; *Dr Jekyll & Sister Hyde* (1971) as Betsy; *Demons of the Mind* (1972) as Inge.

ALAN WHEATLEY

(1907-91) Temmosus

Other TV appearances include: *We Present Alan Wheatley as Mr Sherlock Holmes in...* (1951) as Mr Sherlock Holmes; *The Adventures of Robin Hood* (1955-60) as the Sheriff of Nottingham; *Danger Man: The Hired Assassin* (1961) as Alexis; *The Avengers: Who Was That Man I Saw You With?* (1969) as Dangerfield.

Film appearances include: *Brighton Rock* (1947) as Fred Hale; *Spaceways* (1953) as Dr Smith; *The Shadow of the Cat* (1961) as Inspector Rowles.

THE RESCUE
FIRST BROADCAST: 1 FEBRUARY 1964

Ganatus rushes to Ian's aid, but can't get a grip to pull the teacher up. Below, Antodus takes a knife and cuts the rope, falling to his certain death…

■ … but was it suicide or sacrifice? Dialogue lost from the script indicated the latter, with Ian telling Ganatus that his brother didn't do what he did out of fear: "Once he understood, he acted. Bravery is knowing fear and still going on."

■ The big screen Antodus cuts his rope, too… but somehow contrives to hold on to the side of the chasm regardless!

The Doctor and Susan have now been shackled to the wall of a chamber beside the Control Room.

■ As late as October 1963, this final episode was known as *The Execution* – because, according to Nation's storyline, the captive Doctor and Susan, plus a Thal or two, would be 'taken to the Sonic chamber – the Daleks' particular form of capital punishment', in which the condemned 'are subjected to a rising level of decibels that become ultra sonic, driving the sufferer through madness to death…' Busy prolonging their prisoners' agony, the Daleks fail to notice Ian and Barbara's party sneak into the city – saving the day by cutting the Daleks' power supply at the crucial moment.

■ The sonic chamber sequence was scrapped relatively late in the day, and it's not known why – but one could argue that it'd have taken the serial squarely into the sub-*Flash Gordon* territory that Head of Drama Sydney Newman so abhorred.

The Daleks plan to "escape captivity" by irradiating the planet beyond: "Nothing can live outside if you do that," realises the Doctor; nothing except the Daleks.

■ "This senseless, evil killing," sneers the Doctor – a post-rehearsals modification of the original, rather more self-centred, "Then we've failed. We're finished."

In the mountain, Ganatus' party comes to a dead end… but when Kristas switches off his torch to save power, Ian discerns a glimmer of light in the wall. He pulls aside rocks to reveal: "We're through…"

■ In Whitaker's novelisation, the mountain party arrives in the Daleks' hydro-electric power plant – 'a vast metal room about a hundred feet in height and twice as long', with small moving platforms along the side giving access to the 'dials of all shapes and sizes' that stretch 'right up to the ceiling'. The view is represented by a brief cut to a stock photograph on screen.

With the Daleks' antennae out of action, Alydon rouses the remaining Thals to attack. The Daleks begin redirecting radiation to a distribution capsule. Desperate, the Doctor offers to show them his Ship, and help them build another – but the Daleks will find their own way to unlock its secrets. Vibrations give away the Thals' assault on the city wall… Ganatus' party has entered the corridors of the city – and hears news of the Thals' attack on Level 1.

■ "I have some experience in these corridors. They all look alike," says Barbara – unwittingly coining one of *Doctor Who*'s most enduring clichés, repeated as a recurring in-joke by 1980s companion Peri ("All these corridors/tunnels look the same to me…") and familiar enough by the time of the Comic Relief comedy *The Curse of Fatal Death* (1999) to provide a guaranteed laugh: "Doctor, these corridors all look the same…"

■ The castors rolling under the Dalek seen here are painfully audible!

■ Searching for the Daleks' 'Master Room' [sic], Whitaker's novelisation has the mountain party ducking inside a room in which 'thousands of little green shoots' grow under the Daleks' artificial sunlight.

The Daleks' 'interior videoscopes' spot Ian on Level 8 – but the Daleks' capsule is ready to go critical, and a countdown from 100 begins.

On Level 9, Alydon meets with Ganatus' party in a corridor.

■ Since Whitaker's novelisation is narrated entirely in the first person by Ian, everything that's happened to the Doctor and Susan since Ganatus' party sets out for the mountains is rapidly recapped by Alydon here: it turns out that the Doctor presented the Thals with some shiny metal plates from inside *Tardis* [sic] to 'blind the eyes of the city', enabling the Doctor, Susan and Alydon's cousin Gurna (a new character) to slip inside; but only Gurna returned, bringing news that the Doctor and Susan had been taken prisoners of the Daleks, who are planning to explode a bomb in the atmosphere to poison the air. (Exactly how Gurna came by all this incredibly handy information, we're never told…!)

■ In the movie, the members of the mountain party find themselves trapped in a corridor by an oncoming Dalek – and are reunited with Alydon when his men lasso the Dalek, pulling it down a lift shaft.

The Control Room is on Level 10, they hear; as the Daleks begin to seal the doors, Barbara scrambles through… but eventually ends up trapped beneath an 'intersection', along with Ganatus. Ian, Kristas and Alydon take the weight, and they begin to squeeze through. The countdown reaches 44: a Thal rushes into the Control Room, but is promptly exterminated.

Sneaking in, Ian and Alydon catch sight of the Doctor and Susan, and go to free them…

■ … from the huge magnets holding them in place – one of each the Doctor and Susan lug back into the main area, for no readily obvious reason.

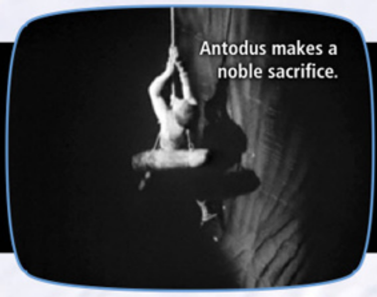
■ Whitaker describes a Dalek with a casing made of glass 'resting on a kind of dais' in the Master Room, its see-through armour revealing how it sits on a tiny seat, its two squat legs (one with a wire attached) not quite reaching the floor; at one point, Ian sees it 'jump to its feet and give a little dance of rage, its one arm waving furiously and banging the inside of the glass'. "Hurry, hurry," Ian hears it say – 'with a different kind of voice altogether… more of a dreadful squeaking sound that only just made its words intelligible'. Thankfully, Ian smashes the thing's casing with a metal rod, watching as the creature inside lies 'wriggling on the floor'. A Dalek with a transparent casing wouldn't feature on screen until *Revelation of the Daleks* (1985), as a housing for the hideously transformed head of the scientist Stengos.

Ian, Alydon and Kristas stuggle with the doors in the Dalek city.

> 'The Daleks were to have begun peace negotiations with the Thals, while Dr Who revealed that neither side was to blame for the war!'

Barbara throws a rock, distracting the Daleks. As the countdown continues, more Thals join the assault – including Kristas, dropping in on a rope. The countdown stops at 4.

■ Why does the countdown suddenly stop? It looks suspiciously like the action's taking far longer than the director planned to unfold…!



Antodus makes a noble sacrifice.

Dr Who's first victory against the Daleks!

Ganatus, desperate for a snog. No chance.

The TARDIS, on the edge of destruction!

Despite being wounded by Dalek fire, Kristas shoves a Dalek violently into a control panel, knocking out the creatures' power supply.

■ Film-maker Subotsky contrives to give the Daleks an (arguably) more satisfying demise: with Ian unable to stop the countdown counter, he calls out "Daleks!", leading the creatures to turn in his direction and fire… destroying their own main control panel as Ian dives to the floor. The Daleks lose their power, and the countdown sticks at 3: "That's my lucky number," grins Ian.

A dying Dalek pleads with the Doctor to "Stop our power from wasting" – but he doesn't know how.

■ Why don't the lights go out in the Control Room when the Daleks' power is cut? Come to think of it, why do the Dalek creatures appear to die, when only their casings have lost power? The Whitaker retelling gives credible answers to both these questions. With Alydon and Ganatus having been sent back to the Daleks' hydro-electric plant with orders to "smash it up. Break the dials, destroy as much as you can," the lights in the Master Room dim suddenly, and the Daleks begin to die – because, as the Doctor points out to Ian, the fact that the glass Dalek had a wire attached to one of its legs indicates that "electricity wasn't just used to power the casing they wore or fire their guns… they needed power to help their hearts beat."

■ "It's finished. The final war…" says Alydon; "No doubt you will have other wars to fight," the Doctor tells him. In the rehearsal script, however, the Doctor used the opportunity to make an intriguing statement about his personal origins: "You fight bravely, you Thals, but this may not be your final war, you know. In my planet, which is older than yours, we have not yet reached that final understanding whereby all races can live in peace. I'm afraid we must always fight, my friend."

"Hurry up child, they're about to roll the credits!"

Ian recovers the fluid link. Susan tells Ganatus that the Daleks grew food under artificial sunlight; the Thals have everything they need.

■ "If only there'd been some other way," says Ganatus, in a line scripted for Alydon. Finding himself surrounded by the bodies of friends and enemies, a doomsday countdown having just been averted, the Fifth Doctor will one day make a remarkably similar statement at the end of *Warriors of the Deep* (1984).

Back at the Thal camp…

■ "I discovered other records in the dead city, which we can copy and make our history complete," Alydon tells the Doctor. But what will Alydon learn in those records? One possible answer was given in the conclusion to Nation's original storyline – in which the now-immobilised, but still very much alive Daleks began peace negotiations with their conquerors, while Dr Who [sic] compared the Daleks' old records to the Thals'. But two 'unaccountable blips' on the space radar would distract the Thals, affording the Daleks the chance to launch a counter-attack – a battle halted by Dr Who's announcement that his studies have shown 'that neither the Thal [sic] nor the Daleks were to blame for the war. Both hemispheres were destroyed simultaneously…'

The two incoming rockets touch down – and 'space people' emerge, their 'invisible shield' protecting them from the Daleks' fire. Unarmed, the Doctor speaks to the newcomers – and so the Daleks and Thals at last learn the truth: 'These people come from a planet that… fired Neutron bombs on Skaro. Since that time, their own civilization has progressed and they have realised the enormity of the crime…' Now that the radiation level has fallen, these hidden antagonists have come to make reparations and assist in rebuilding the planet: 'With Skaro's safe future assured, Dr Who and the others leave…'

It's not clear why Nation threw out this original ending, completely consistent with the discourse of the televised serial – but we can't discount prosaic practicality as a possibility: not enough time to fit the ending in; or, more likely, not enough money to create rockets, and a bunch of fire-repelling space people for the final few minutes' worth of this one final episode.

… the Doctor politely refuses Alydon's request for him to stay and help the Thals rebuild their world – but he might one day visit their grandchildren.

■ "I'm afraid I'm much too old to be a pioneer," the Doctor tells Alydon – then drops in a very overlooked statement regarding his origins: "Although I was once, amongst my own people…"

■ "But I might just say this to you: always search for truth," continues the Doctor. "My truth is in the stars, and yours is here…" In the rehearsal script, his closing homily was even less meaningful: "Always believe in human kindness – but search for truth only amongst the stars. It lies out there you know – if one could only catch up with it…"

Mercury is no longer a worry, the Doctor tells Ian. The travellers say goodbye to the Thals – until only Barbara remains outside the Ship, with Ganatus. "I wish –" he begins; but Susan calls Barbara in. Barbara and Ganatus kiss – then Barbara enters the Ship, which soon dematerialises.

■ Ganatus' plaintive "I wish–" came out of rehearsals; as did Barbara giving him a soft kiss on the lips.

■ "I don't think I'll ever forget [Barbara]," Ganatus tells Dyoni. If Keith Topping's First Doctor novel *Byzantium!* (2001) is to be believed, she never forgot him, either – for here we're told that Ian and Barbara's son, late 1990s pop star 'Johnny Chess', bears the full name 'John Alydon Ganatus Chesterton'!

■ Despite relocating the place and manner of Ian and Barbara's first meeting with each other, and the Doctor – from Coal Hill School and a London junkyard; to Barnes Common, and a car crash – David Whitaker's *… in an Exciting Adventure with the Daleks* is the primary text for students of Ian and Barbara's alleged off-screen romance. After escaping the city, Barbara regards Ian with 'venom' and 'scorn' ("You're a fool, Ian Chesterton!") – much to the Doctor's amusement ("A little rift in the lute, Chesterton?") and Ian's bemusement ("We looked into each other's eyes for a second and there was something in her's [sic] that utterly defeated me…"). Barbara's problem is, as she confesses to guardian Kristas, that all along she's been trying to fight the way she feels about Ian; she doesn't realise, however, that Ian is eavesdropping on their conversation. Back in the Ship, the Doctor offers the pair of them the opportunity to stay on Skaro; Ian asks Barbara to decide, saying "the man… always asks the woman if she is willing" – thereby giving away the fact that he heard. She chooses to stay, and – "I felt her fingers pressing into mine. Asking for comfort? Affection? I still didn't dare hope it might be love…"

In flight, the Doctor is attending to the controls when a loud bang knocks the travellers off their feet. The Control Room goes dark.

■ Stage directions called for the doors to begin to open here – as Susan will see they've done of their own accord, leading her to suspect that there's "something" inside the spaceship, early on in the…

■ Next Episode: *The Edge of Destruction*. DWM

FURTHER INFO

DVD
Part of *The Beginning* boxed set
COMPANY 2 I entertain
YEAR 2006
CAT NO BBCDVD 1882 (B)
AVAILABILITY Out now

VIDEO
COMPANY BBC Video
YEAR 1989/2001
CAT NO BBCV 4242/BBCV 6960
AVAILABILITY Deleted

NOVELISATION

COMPANY Frederick Muller/Armada Books; Universal-Tandem Publishing Co Ltd/Target Books; BBC Books
YEAR 1983 **BOOK NO** 16
AUTHOR David Whitaker
AVAILABILITY Out now

AUDIO BOOK

COMPANY BBC Audio
YEAR 2006
READ BY William Russell
AVAILABILITY Out now

SCRIPT BOOK
COMPANY Titan Books
YEAR 1989
EDITOR John McElroy
AVAILABILITY Out of print

RELATIVE DIMENSIONS

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

FAVOURITE THINGS

In the wake of the 50th anniversary, it may seem that the best is behind us – but perhaps it's still yet to come...?

BY **JACQUELINE RAYNER**

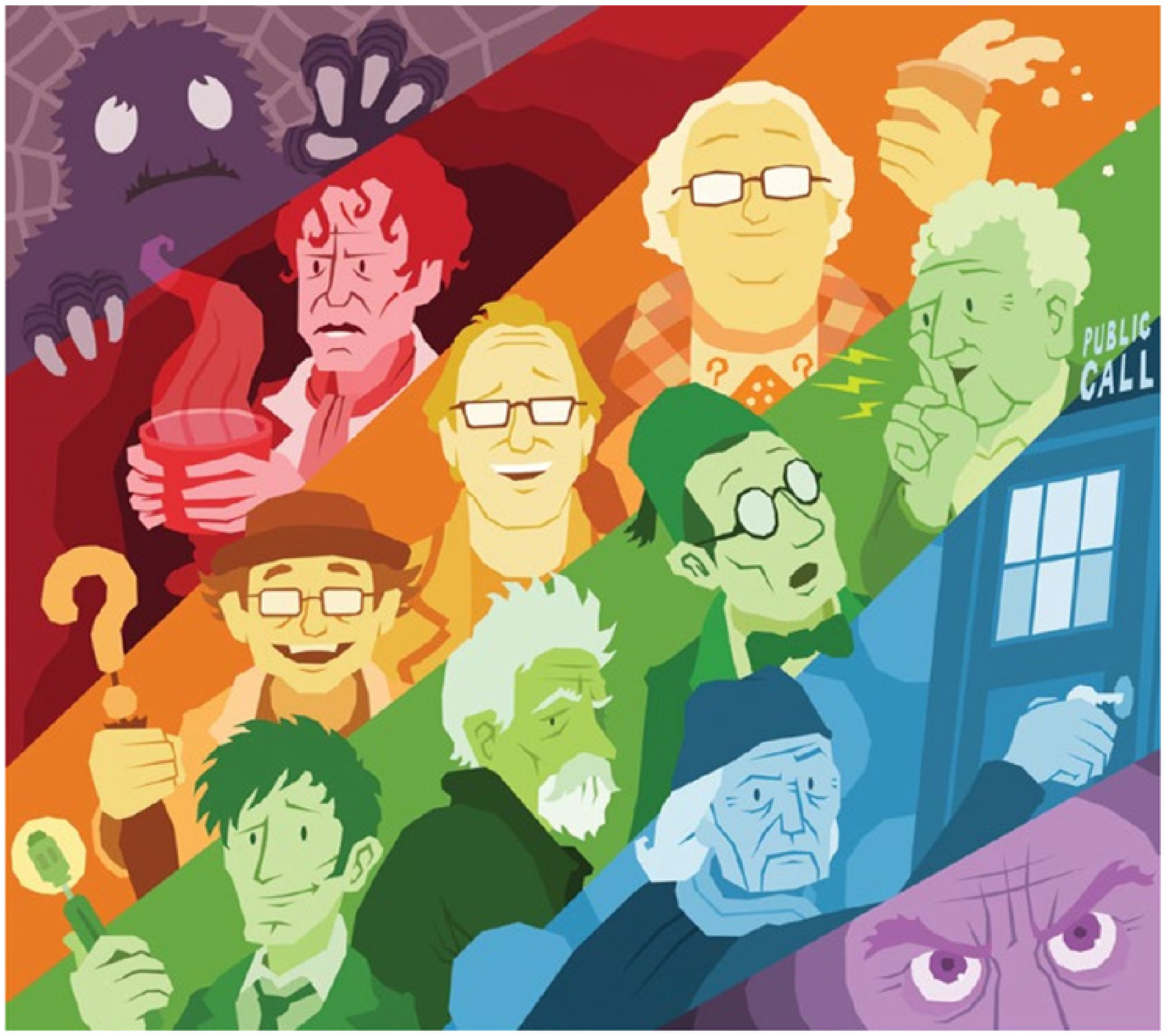


ILLUSTRATION: **JAMIE LENMAN**

'I screamed when Paul McGann appeared. I will remember that moment as the time when my heart was able to leap without the internet spoiling it.'

In the olden days, when I went to a lot of conventions, the extreme happiness of being among like-minded lovely people was always followed by the bleak, post-con comedown of finding yourself back in the everyday, mainly Dalek-free world. At the moment *Doctor Who* feels a bit like that. After the excitement of the 50th anniversary year, the world of *Doctor Who* seemed rather dull and pedestrian as it went into 2014.

The other day, we were talking about our favourite *Doctor Who* moments of 2013. What bits were best? Fan Twin leapt in with 'finding new lost episodes' (which is a phrase that doesn't seem to make sense on the surface but actually sums it up perfectly), and of course we all agreed that that was absolutely, definitely, no-question the best part of the year. Especially as it allowed us to discover Colin from *The Enemy of the World*. I am utterly in love with Colin. I am going to form the Cult of Colin and have a T-shirt printed with his face on it.

Then husband pointed out that we actually saw Paul McGann regenerate! Oh, that amazing day! Husband happened to be working from home, so we were sat at our separate computers in separate rooms, communicating via shouting. The internet alerted me that *The Night of the Doctor* was happening. I called to husband. Husband shouted back that he'd download it and we could watch it together. A few moments later, he shouted that he'd just been *massively* spoiled, and I'd better either stay off the internet or watch it right now. We watched it. OMG. I screamed when he appeared. Yes, I actually screamed. In a good way. I will remember that fantastic moment always as the time when my heart was able to leap, without the internet having spoiled it for me. Yes, that was definitely the best bit of the 50th anniversary year.

But then there was Mark Gatiss' superb *An Adventure in Space and Time*. That was the best bit. And the brilliance of *The Five(ish) Doctors Reboot*. That was also best. Fan Twin put in a vote for the War Doctor, who he loved. Non-Fan Twin got to see his favourite Doctor (the Tenth) in action again. We remembered the surprise appearance of those eyebrows. And 'the Curator'! And the photo of Mike Yates meeting Sara Kingdom! And let's not forget the Eleventh Doctor regenerating into the Twelfth Doctor (or whatever numbers they are now. Fan Twin and Non-Fan Twin have been arguing about that a lot), and that beautiful farewell with Amy Pond. They were all the best bits too. So my plan of having a nice run-down of everyone's favourite bits in this column fell by the wayside as no-one could decide, but because I like lists we've narrowed down our top five moments to (in no particular order):

"I'm the Doctor – but probably not the one you were expecting."

Colin.

"*Quel dommage*, Davros!"

The eyebrows.

The revelation of just how horrific and terrifying *The Web of Fear* really was.

After all that, how could 2014 be anything but flat and dull? So I asked Fan Twin what he was most looking forward to this year. Before he could say a word, Non-Fan Twin leapt in. "The new Doctor! I bet he's gonna be really cool." "Mummy was asking *me!*" Fan Twin protested, but had to admit that that would have been his answer too. And of course that's it in a nutshell, the reason why we need not suffer from Post-Anniversary Disappointment Syndrome: there's going to be a NEW DOCTOR! (Husband and I are preparing ourselves for the new Doctor by watching – well, mainly rewatching – Mr Capaldi's back catalogue, we've just finished *The Crow Road* in which he is utterly drop-dead gorgeous and actually I'd better stop there as husband is probably reading this so just let me point out that of course I'm only excited about upcoming *Doctor Who* because of the stories and it's definitely not because I fancy the new Doctor.)

The more we talked about what's to come, the more we realised just how much lovely stuff there's going to be. Husband, for example, is looking forward to the release of the War Doctor and Twelfth Doctor action figures so the line-up (specifically, the line-up on his book shelf) will be complete. Action figures don't do a lot for me, to be honest, but that will all change when the range of Dalek Delegate figures is released, as I am confident will one day happen.

I am also particularly keen to read the forthcoming novelisation by one of the best ever *Doctor Who* writers of one of the best ever *Doctor Who* scripts, to wit, *City of Death* by Gareth Roberts. And there are more books, and Big Finish stuff, and we've just reached *Robot* in our watch-through so we have got some amazing viewing ahead of us. Plus there'll be a whole year's worth of new **DWM**s to read. I might even take the family to a convention! And if we get bored, we can always watch all that fab stuff from 2013 again, so it'll sort of never be over. It's almost like time travel.... **DWM**

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

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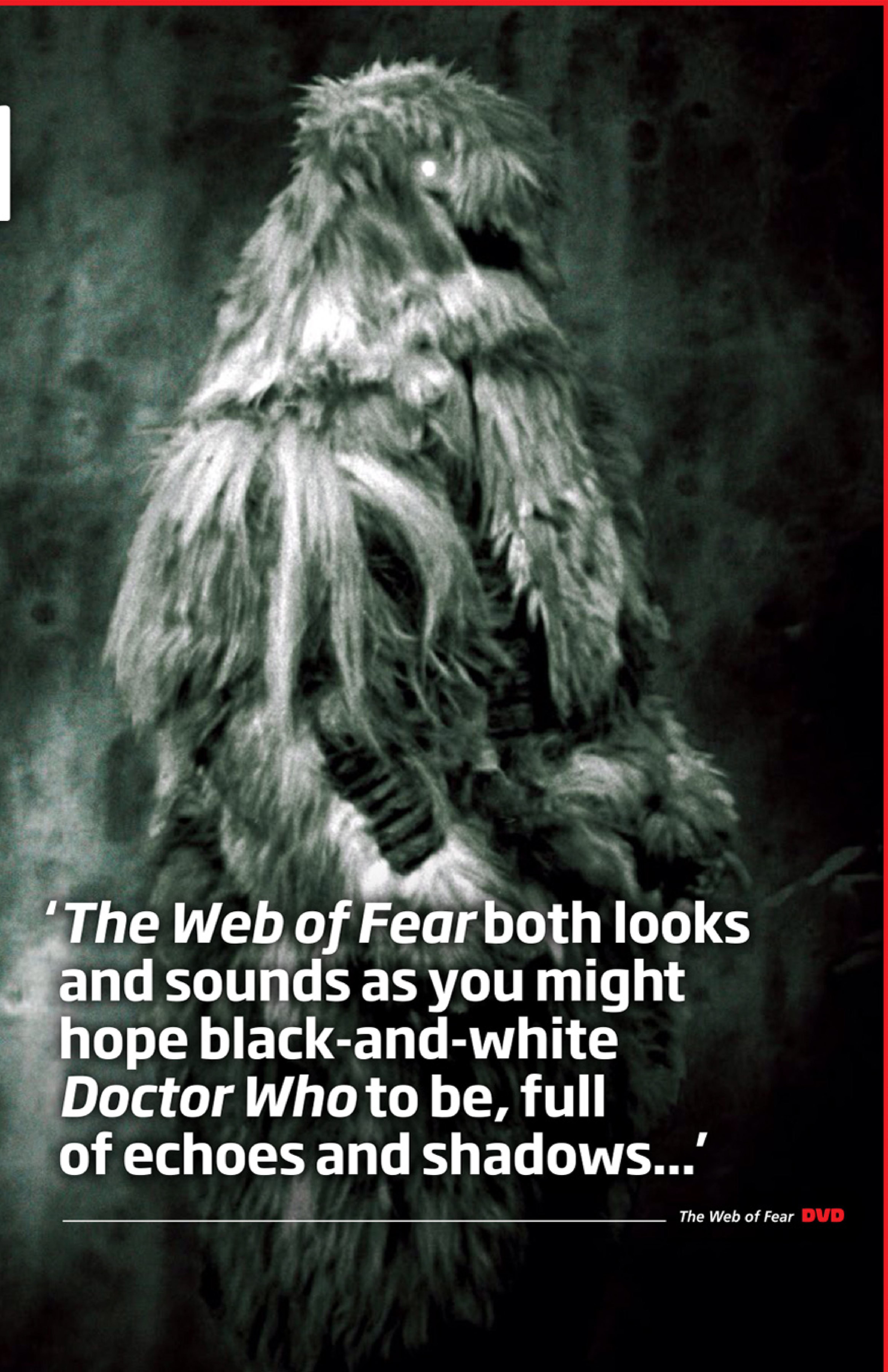
'It sounds like Terry Molloy is enjoying the chance to play a more sympathetic antagonist than Davros...'
The Dying Light **AUDIO**

76

'Dan Starkey, playing the Sontarans, shows he's as good at playing ruthless villainy as he is at comedy.'
The King of Sontar **AUDIO**

77

'Neil Gaiman spins his spooky, timey-wimey tale in deft fashion, layering in a full plot, scares and climax, all with time to spare.'
Nothing O'Clock **EBOOK**



> '*The Web of Fear* both looks and sounds as you might hope black-and-white *Doctor Who* to be, full of echoes and shadows...'

The Web of Fear **DVD**

TELEVISION
DVD
AUDIO
BOOKS

The Web of Fear

Now we're used to the idea of the Yeti's big comeback story being back in the archives, will the pristine DVD edition be all we want it to be?

REVIEW BY **RICHARD ATKINSON**

DVD BBC
STARRING Patrick Troughton (the Second Doctor), Frazer Hines (Jamie McCrimmon), Deborah Watling (Victoria Waterfield), Nicholas Courtney (Colonel Lethbridge-Stewart), Professor Travers (Jack Watling)
WRITTEN BY Mervyn Haisman and Henry Lincoln
DIRECTED BY Douglas Camfield
FIRST BROADCAST 3 February 1967 – 9 March 1968
RRP £20.42

The Yeti have an auspicious start in *Doctor Who*. In the opening moments of *The Abominable Snowmen*, it seems that some poor individual has come to a sticky end at the hands of one of these beasts. A rifle lays discarded, bent in two by a fearfully powerful creature whose unfortunate victim has surely been torn limb from limb. Having established their bloodthirsty credentials, they pull a trick that is the stock in trade of one of today's premier league monsters. They hover about on the mountainside, inert for much of the time, with no indication if, or when, they will unleash their frightening power. Later, in *The Web of Fear*, they creep along the dark tunnels of the London Underground, largely indifferent to what's going on around them. Apart from a lumbering scrap around the streets of Covent Garden, the Yeti seem to remain still much of the time, exhibiting any monstrous behaviour only in brief, violent flashes.

Horror and suspense is an infallible recipe for popular *Doctor Who*. It's easy to see why the Yeti have lingered in the minds of impressionable children and adults for the last four decades. Although that's not the whole story. Unlike other notorious entries in the list of our all-time favourite monsters, the Yeti never came back to bother subsequent Doctors. It's unlikely that their reputation would be quite what it is, were it not for celebrity endorsements. Paul McGann, when cast as the Doctor, invoked the Yeti – a handy touchstone to demonstrate that he understood what made the series tick. Jon Pertwee, of course – unveiled by the *Radio Times* in the arms of a Yeti – was never shy of telling us that there's nothing scarier than finding one on the loo in Tooting Bec (clueing us in, perhaps, that the Intelligence – rarely considered to be 'Great' in *The Web of Fear* – managed to get as far as Zone 3 before the Doctor scuppered its plans. All that foam! Colonel Lethbridge-Stewart must have had, as he might put it, plenty of mopping up to do).

What we're dealing with is a legend. In the early hours of 11 October last year, we finally had the opportunity to see the reality: on desktop PCs, laptops or piped wirelessly through to TVs that were certainly broader, if not deeper, than any available in 1968. Giddy with excitement, most people seemed happy to give *The Web of Fear* a firm thumbs up. Any sense of deflation could easily be attributed to waning stamina, after watching the preceding six episodes of *The Enemy of the World*. Also, the return of the Yeti was hobbled by circumstance. To many an eager fan, the extant first episode was all too familiar; the second suffered from the absence of its star, Patrick Troughton; and the third – still missing – languishing, we hope, somewhere in north west Africa, was only represented by a montage of photos to an off-air audio recording. At 3:45am, nine episodes into *the most exciting Doctor Who find ever*, the truly dedicated percentage of **DWM**'s readership finally hit the best three episodes of this haul, high on a cocktail of caffeine and adrenaline. By five o'clock, who could tell if was actually any good? *Of course it was!* That would have to do.

Four months have passed since that night. *The Web of Fear* is now available on DVD, and we can perhaps subject it to a more leisurely appraisal. What do we make of this legendary instalment in *Doctor Who*'s history, now that the fuss has died down? After all, some will tell you that the discovery of *The Tomb of the Cybermen* in 1992 tarnished its reputation. To this day, I still laugh at Kaftan and Kleig, and I'm still inexplicably thrilled by the almost incomprehensible buzz of those old Cybermen, especially at the creepy, melodramatic conclusion of Episode 2. But, clearly, it wasn't as creepy or melodramatic as some had hoped.

Happily for all concerned, *The Web of Fear* is wonderfully dark. David Myerscough-Jones' economically staged, yet keenly observed, tunnels and platforms are forbidding and claustrophobic. It both looks and sounds just as you might hope black-and-white *Doctor Who* to be, full of shadows and echoes. Director Douglas Camfield is absolutely in his element: directing shambolic army antics with his usual military precision, no doubt.

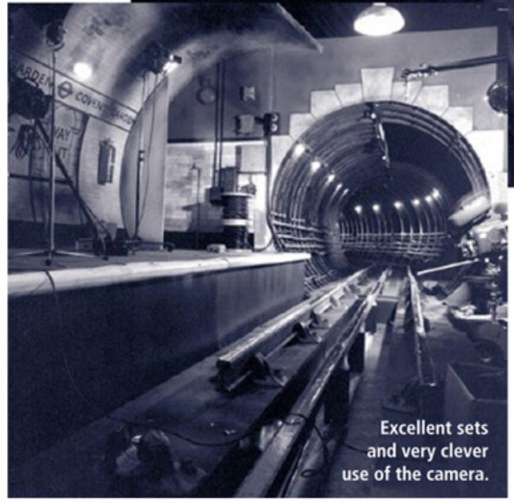
It's an atmospheric story, very cleverly told. Someone is working for the Intelligence, and there's no shortage of suspects – Chorley, the objectionable reporter perhaps; or Private Evans, the devious coward; could it even be Lethbridge-Stewart, at times uncharacteristically shifty, under some kind of mind control? For those who didn't know already, once it's revealed that it's Staff Sergeant Arnold, it may seem obvious that the tough but fair, no-nonsense Northerner, who no-one really suspected, was the rotten apple.

Equally smart, appropriately enough, is the nature of the villainous entity controlling Arnold. It's a cheat of sorts, as not every story can benefit from the kind of extremes at play here. The Intelligence – "a shapeless thing, floating about in space like a cloud, only with a mind and a will" – is presented as one of those omniscient alien threats that we're asked to take on faith as proportionally more dangerous than your average Monoid, Mutt or Macra. It may seem as if it's not much more than an abstract noun with the desire to be made flesh – or froth, or whatever worldly substance is suited to a creature of pure intelligence – but its all-seeing eye has reached out into time and space, and it's been watching the Doctor. It's decided he's an extraordinary intelligence himself, prime to be absorbed. (We'll discover later just how far ahead its been looking... if it's wowed by the Doctor purely on the basis of his dealings with the Ice Warriors and Salamander, since they first met in Tibet, then it can't be as brainy as all that). The Intelligence is more than just a cloud with a grudge; lesser adversaries want to conquer the world, whereas it wants to conquer the Doctor...

LONDONERS FLEE!

Illustration: Ben Willsher

Jack Watling gives it his all.



Excellent sets and very clever use of the camera.

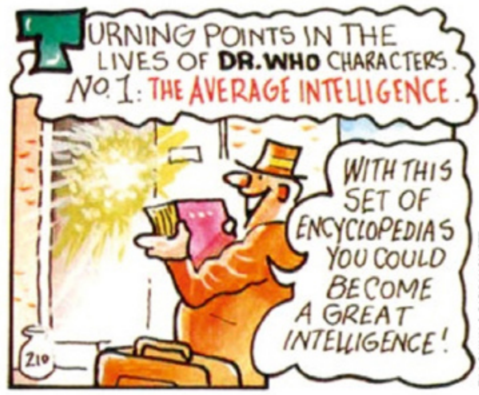
> 'There's no good way to reveal that you want to eat someone's brains, you just have to come out and say it...'

But while *The Web of Fear* may meet our stringent expectations – with its powerful enemy, whose zombie henchmen and killer robots are poised to lunge at us out of the exquisitely orchestrated shadows – it's not quite perfect. It staggers a little at the start of Episode 5. There is, after all, no good way to reveal that you want to eat someone's brains, you just have to come out and say it. And while Jack Watling is otherwise a real asset, as the grouchily pragmatic Professor Travers, he crosses the line from larger-than-life to over-the-top when asked to channel the Great Intelligence. "The Doctor must submit willingly," he growls asthmatically. And then: "You have twenty minutes to make up your mind," in the clear knowledge that he's spent the first five minutes of the twenty-five-minute episode croaking his way through a protracted bout of exposition.

Jack Woolgar delivers a stronger performance when Arnold's sad fate is made known in the final episode. He chooses to play the Intelligence with a very effective slow, lilting tone. But both Watling and Woolgar are merely being asked to recapture the vocal triumph of Wolfe Morris, whose sibilant threats echoed around the Inner Sanctum, when the Intelligence possessed Padmasambhava in the first Yeti story.

Which draws our attention to another potential shortcoming of *The Web of Fear*. It is often considered to be that rare phenomenon: a sequel that is better than the tale that spawned it. But even the most accomplished follow-up is, surely, fuelled by the originality of its forerunner. Most *Doctor Who* stories are satisfyingly self-contained. Greats such as *The Talons of Weng-Chiang* and *The Caves of Androzani* occupy their own little worlds. Even something like *Genesis of the Daleks*, which benefits from a greater significance if you're familiar with other Dalek stories, sets us up with all we need to know in the first few minutes. *The Web of Fear*, however, even if its missing third part was found and we could see it in full, would still be a fragment – a part of a greater whole.

Because, on original broadcast it would only have been a few short months since viewers had seen *The Abominable Snowmen*, a lot is taken for granted. If you know nothing of the Yeti's début story, you can still piece it together. As we join the action we're presented with a mad professor and a robot Yeti he once discovered, later we learn that the Doctor, Jamie and Victoria were around during that initial encounter, and that "*of course* it's the Intelligence" behind all this. But apart from a few fleeting references to Tibet, it's never made explicitly clear why this Intelligence fashions its foot soldiers in the shape of abominable snowmen. And while the incongruity of Yeti in the Underground (using the loo or otherwise) is often cited as a strength, Travers' sense of dread in the earlier episodes is only properly understood if you're aware of the events at the Detsen monastery. On its own, the fibrous mass blocking the tunnels of the Northern, Piccadilly and Central lines is gloriously unpleasant; if you'd seen the Great Intelligence enveloping a mountain in a torrent of foam, you'd know the web was indicative of something truly evil emerging into this world from the astral plane. Many of the story's scares are compounded by this kind of recognition. Children, watching in the early months of 1968, would remember how the Intelligence was thwarted first time around by a glass pyramid being smashed. When, in *Web*'s final episode, we are presented with a similar device, I can imagine those children shouting at the TV, to Jamie and his remote-controlled Yeti, "Smash it! Smash the pyramid!"


TURNING POINTS IN THE LIVES OF DR.WHO CHARACTERS.
NO 1: THE AVERAGE INTELLIGENCE.
WITH THIS SET OF ENCYCLOPEDIAS YOU COULD BECOME A GREAT INTELLIGENCE!
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TIM QUINN & DICKY HOWETT

The reverse is equally true – we're *not* meant to recognise the man who we all know now as the Brigadier, and there's no way we can assess the character the way viewers did first time around. For all its brilliance, the story's cleverly insidious cues have been knocked out of whack; it seems likely that the story was all the more powerful when first shown on BBC1.

Of course, we can never really watch anything in total isolation. After 46 years it's no great surprise that we've caught a few unavoidable spoilers. Many of you will have already watched the iTunes release – and it's not really worth getting bogged down worrying about the diminishing returns of repeated viewings. As for seeing the serial in its original context, there has perhaps never been a better time. Back in the early 80s only three episodes from Season Five existed in the BBC's archives. Today it's almost possible to watch a run of the first five stories of that year, from *The Tomb of the Cybermen* through to *The Web of Fear*. It's only the five missing episodes of *The Abominable Snowmen* that – annoyingly for our purposes here – present any real obstacle, but it's well-worth investigating the BBC Audio release, or the **DWM** telesnaps Special, or both.

Christmas Day 2012, and the Great Intelligence returns. No Yeti, but *The Web of Fear*'s legacy is clear to see. Sir Ian McKellan, chosen to be the latest voice of the Intelligence, whispers the details of his unspeakable designs into the ear of Richard E Grant. The writhing suds of the 60s are re-imagined as the wrong kind of snow. *The Snowmen* is a prequel to a sequel, and in the modern styling of *Doctor Who* it twists continuity into its own intricate pattern. In case you've been worrying, it addresses a mystery left hanging in *The Web of Fear*. This, it says, is why the Great Intelligence chose the London Underground to ensnare the Doctor. But it might as well have been saying, as Matt Smith holds his London Transport biscuit tin aloft, "Have you heard about *The Web of Fear*? Isn't it great?"

DVD Extras

It's the end – *almost*. There's the long-promised release of *The Underwater Menace*, now the only story with an existing episode that's never been officially issued on video, DVD or download, but apart from that – and the new Twelfth Doctor episodes, of course – we're done. Instead of the usual promise of something 'Coming Soon', there's a trailer for *The Enemy of the World* – 'Available Now'. It's time to scour the shops and eBay to plug any gaps in your collection, and admire *Doctor Who*'s illustrious back catalogue. To BBC Worldwide and 2|entertain, to the Restoration Team and all those who contributed to hundreds of Special Features: thanks – a job well done. **DWM**

The Dying Light

AUDIO READING Big Finish
WRITTEN BY Nick Wallace
PERFORMED BY Frazer Hines, Wendy Padbury and Terry Molloy
FEATURING The Second Doctor, Jamie and Zoe
RRP £8.99 (CD) £7.99 (download)

The Second Doctor, Jamie and Zoe become ensnared in a long-laid plan that could result in the Doctor's worst fear coming true. Quadrigger Stoyn wants to go home to Gallifrey, and he has no intention of letting the Doctor stand in his way.

This *Companion Chronicles* release is the second part of a trilogy that began – unsurprisingly – with *The Beginning*, which details Quadrigger Stoyn's background and started to explore the consequences of the First Doctor's theft of the TARDIS. This follow-up, written by Nick Wallace, further fleshes out Stoyn's righteous anger at his forcible abduction, suggesting that he and the Doctor are both fallen angels of sorts, exiled from heaven. It's an interesting conflict, albeit one that was already explored in the previous play.

That reservation aside, there's a lot to enjoy here: the world Nick Wallace has created and the monsters he populates it with are fascinating; it's another of the strange, off-kilter planets that have cropped up in several previous Second Doctor audios. Quadrigger Stoyn is a very different kind of villain as well. Tied to the very beginning of the Doctor's adventures, his aim is basically to end them – and it sounds like Terry Molloy is enjoying the chance to play a more sympathetic antagonist than Davros.

As Jamie and Zoe, Frazer Hines and Wendy Padbury are one of the great double-acts in *Doctor Who*, and provide a thoroughly charming narration, enhanced, as always, by Hines' uncanny Patrick Troughton impersonation. They help make a relatively lightweight play (as the middle part of a loose trilogy it's got a tough job to do) a very entertaining one. **MATT MICHAEL**

DOCTOR WHO
FRAZER HINES AND WENDY PADBURY
THE DYING LIGHT
BY NICK WALLACE
WITH TERRY MOLLOY AS QUADRIGGER STOYN
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO

Antidote to Oblivion

AUDIO DRAMA Big Finish
WRITTEN BY Philip Martin
STARRING Colin Baker (the Sixth Doctor), Lisa Greenwood (Flip Jackson), Nabil Shaban (Sil), David Dobson (Pan/Lord Mav)
RRP £14.99 (CD), £12.99 (download)

The United Kingdom is bankrupt. The economy has collapsed. All the talk is of bail-outs, austerity measures and swingeing cuts to welfare. There is plenty to feel angry about, but rather than rising up, the population is kept pacified by chemical means while the government mulls over longer-term solutions to the crisis.

Philip Martin wrote two of the best remembered Sixth Doctor TV stories, and *Antidote to Oblivion* makes a neat addition to the trilogy, drawing on the tone of *Vengeance on Varos*, and many of the plot points of Parts Five-Eight of *The Trial of a Time Lord*.

Varos in particular felt like a veiled critique of the Thatcher government – officials in thrall to big business, oppressed miners, and savage right-wing politics. Its central villain, the avaricious, self-serving, sadistic Sil represented everything that Martin saw as rotten. Parts Five-Eight of *The Trial of a Time Lord* made the character seem more comical by giving him a bullying boss. *Antidote to Oblivion* falls somewhere between the two approaches: Sil is utterly vile, but also oddly put-upon: not quite as clever at manipulating people as he thinks. Nabil Shaban recreates his performance precisely, and Sil sounds completely authentic: still the most fascinatingly disgusting monster.

Sadly, he's not entirely well-served by a script that spends too much time on the details of Sil's financial machinations, and – despite Martin's obvious sympathies – occasionally blunted satire. Despite some truly horrifying concepts, Martin steps back from exploring them to focus on a plot twist that picks up from previous adventures. While this works to make the point that the past has to be paid for, it slightly unbalances the climax of the story.

Although it adds variety to the releases, this listener finds the sheer number of Sixth Doctor series hard to keep track of. Whereas the Fifth, Seventh and Eighth Doctors have largely settled into a pattern of ongoing adventures with a core team, Colin Baker seems to have a different girl on his arm every time he lands. I fear this is making it harder for Flip to make the same kind of impact as Evelyn, which is a shame, because Lisa Greenwood has the potential to be a really great companion. Although Philip Martin doesn't give her anything Earth-shattering to do here, she plays the comedy and poignant moments equally well. However, after only four plays spread over the last three years, I don't think we really know her yet. Towards the end of this play, she makes reference to all of the exciting (unheard) adventures she and the Doctor have shared – I don't think I'm alone when I ask Big Finish if we could actually, you know, *hear* some of them.

DOCTOR WHO
COLIN BAKER AND LISA GREENWOOD IN
ANTIDOTE TO OBLIVION
BY PHILIP MARTIN
FEATURING NABIL SHABAN
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

With the above caveats, *Antidote to Oblivion* is a solid addition to the series, albeit one that's almost entirely built around the return of Sil. But then, Martin's point seems to be that 80s attitudes are making a comeback. Sil might be defeated, but he always slithers away to fight another day. **MATT MICHAEL**

The King of Sontar

AUDIO DRAMA Big Finish
WRITTEN BY John Dorney
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), Dan Starkey (Strang/Hutchins), David Collings (Rosato)
RRP £10.99 (CD), £8.99 (download)

This new series of Fourth Doctor adventures begins in the middle of the action: a ruthless Sontaran attack on a research station. In quick succession we meet the Sontarans storming the base, the collaborator scientist Rosato who's developed the most advanced teleport ever, but seems willing to allow it to fall into enemy hands, a Fourth Doctor railing against the Time Lords for – yet again – manipulating him into interfering in a pivotal moment in history, and Leela, who's sharpened her knife and is ready for action.

With a shorter running time than the main range audios, these adventures don't have time to hang about, and *The King of Sontar* is relentless. Big Finish has done enough action movies on audio to know that they can pull off the impossible, but this is genuinely exceptional. Director Nicholas Briggs and the cast pick up on the pace of John Dorney's script to make this one of the most exciting audios there's been.

That's not to say there's no time for reflection. For a chunk of the story Leela is paired up with a lone survivor of the Sontaran attack group. Aliens who value martial honour are pretty much Leela's kindred spirits. Perhaps this reminder of her roots explains her readiness to surprise the Doctor at the end of the play – a surprise that looks set to have some serious repercussions for the rest of this series. Louise Jameson is an awesome actor, and she brings a massive emotional wallop to the closing moments.

It's great that Dan Starkey is on board to bring the Sontarans to life. I particularly enjoyed his performance as Strang, a uniquely dangerous representative of his race, whose plans go far beyond even General Sontar's dreams of conquest. Strang is much more like the Fourth Doctor's old enemies Styre and Stor: an arrogant, callous warmonger far removed from the lovable Strax. Of course, there's room for both interpretations – the Sontarans were always more fun than, say, the Silurians, and Strax very much pays tribute to that – but Starkey shows he's as good at playing ruthless villainy as he is at comedy.

DOCTOR WHO
TOM BAKER AND LOUISE JAMESON IN
THE KING OF SONTAR
BY JOHN DORNEY
FEATURING DAVID COLLINGS DAN STARKEY
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

David Collings and Tom Baker make up the quartet of leads. Collings gives a masterful performance of the conflicted Rosato – constantly discovering spurious justifications for his treachery, and turning a wilful blind eye to Strang's excesses, while Tom Baker's Doctor uses silly flippancy as a mask for the Doctor's morality. The play consciously evokes the choice this Doctor faced in *Genesis of the Daleks*, and dares to question whether his heroic defence of free will hides cowardice about taking difficult actions.

That's the core conflict in this play: what is cowardice? The Doctor, Leela and Rosato all have their own views, but Dorney fails to provide easy answers. It makes for a provocative and attention-grabbing beginning to the series. **MATT MICHAEL**

Nothing O'Clock

EBOOK Puffin
WRITTEN BY Neil Gaiman
FEATURING Eleventh Doctor and Amy
RRP £1.99

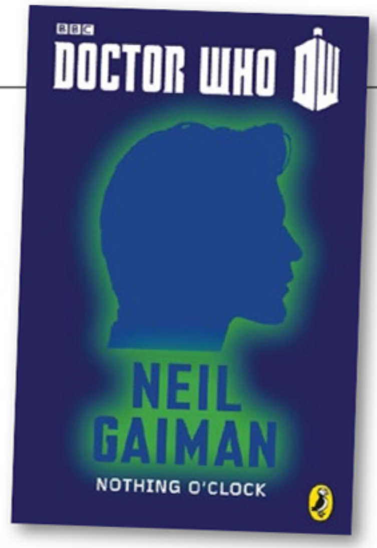
Throughout the course of Puffin's ebook series, some pretty big guns from the worlds of children's and young adult fiction have been brought to bear on the adventures of the Doctor. However, the biggest gun of all has been saved for *Nothing O'Clock*, the final entry in the series, and one that needs little introduction to the readers of **Doctor Who Magazine**.

Neil Gaiman is a giant of world fantasy literature, whether adult, young adult or children's varieties. Feted and award winning in these fields, he is also equally acclaimed in the world of *Doctor Who* on TV, penning the season poll-topping *The Doctor's Wife* as well as 2013's *Nightmare in Silver*. It's no surprise then, with his experience fusing prose and TV *Doctor Who*, that Gaiman has produced the best of the ebook series.

Nothing O'Clock feels like a Neil Gaiman book, while at the same time feeling like a Neil Gaiman episode of *Doctor Who*. It's funny, it's fantastical, it's scary, at once effective as imaginative prose *and* good *Doctor Who*. It's a trick that only a couple of the previous writers have achieved, although every entry in the series has had its many plus points.

Gaiman steps gamely into the mythology of the series, invoking Time Lords and the consequences of their absence from space and time. The Kin was imprisoned by those Lords of Gallifrey, but when that prison powers down, who is there to stop it? The Doctor, of course, but before he gets involved, the Kin arrives on Earth, going about its unique way of subsuming a civilisation. It's creepy and unusual in the way that the best *Doctor Who* is, and it would do the story an injustice to spoil the essential wheeze of this monster. So I won't. Suffice it to say, the use of animal masks to hide the creature's true nature is deliciously macabre, and whatever you do, if the Kin asks you what time it is, don't answer.

Into the adventure arrive the Doctor and Amy Pond. It was something of a jolt not to have Clara accompanying the Eleventh Doctor as companion *du jour*, but there's also something right about having a story with this TARDIS team at the very beginning of their adventures. This is early, pre-*Vampires of Venice* early, and there's something nice about a Doctor and Pond unfettered by the chains of impossibility that marked the richness of their later exploits. Gaiman writes them incredibly well, as you might expect.



Nothing O'Clock is a joy. It never feels rushed, the author spinning his spooky, timey-wimey tale in deft fashion, layering in a full plot, scares and climax, all with time to spare. It's a perfect way to end what has been an enjoyable series of mini-*Doctor Who* adventures throughout the 50th anniversary year, and also gives hope that one day Neil Gaiman may be let loose on a full-length adventure for the Doctor in prose. **MARK WRIGHT**

> 'Gaiman writes the Doctor and Amy Pond incredibly well, as you might expect...'

The Death Pit

EBOOK BBC Digital
WRITTEN BY AL Kennedy
FEATURING The Fourth Doctor
RRP £1.99

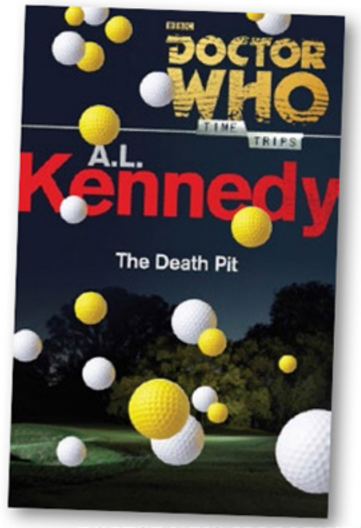
The 13th hole at the Fetch Golf and Spa resort in Arbroath is tougher than most – especially its tricky sand bunker, which has a tendency to eat people. But what is this "vague anxiety at the edge of reality's nightmares"? And what, exactly, does it want? This is what the resort's bored secretary Bryony Mailer and new guest, the Fourth Doctor, must find out in the first of *Time Trips*: a new ebook short story series kicked off by literary author AL Kennedy.

The Death Pit is a silly story with the prose owing an obvious debt to Douglas Adams. It's a fun tone, even if the whimsical wit functions more as a distraction than anything else.

The Doctor himself, meanwhile, is travelling solo after *The Deadly Assassin*. Kennedy's description of the fourth incarnation – 'He appeared to have been dressed by a committee, possibly a drunk committee' – is wonderfully evocative, but his voice remains difficult to pin down. It's a minor quibble though compared to the ebook's biggest problem: plot.

Whimsy is all well and good but, even for 10,000 words, *The Death Pit*'s threat doesn't coerce into anything beyond a sparse sense of foreboding until around act three; and even then the denouement doesn't so much as unravel but abruptly flop onto the page. It's a bizarre ending; especially with one character, an old woman called Julia Fetch, soaking up so much of the narrative despite not actually having that much to do with it.

Here's hoping for just as much style, but far more substance, in the rest of the series. **STEPHEN KELLY**

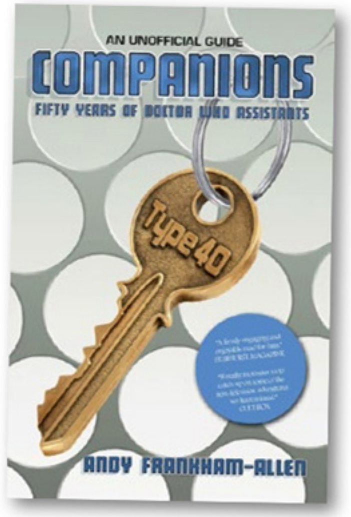


Companions

PAPERBACK Candy Jar Books
WRITTEN BY Andy Frankham-Allen
RRP £9.99

The Fourth Doctor once introduced Sarah Jane Smith as his "best friend", which is about as pure a distillation of a *Doctor Who* companion's role as you're likely to get. They say a hero is defined by the antagonists he battles, but that's just as true of the company he keeps. But what do we truly know about the Doctor's assistants and best friends? Thanks to Andy Frankham-Allen's trawl through 50 years of companionship, on screen and off, we now know a lot more than we used to.

Companions: Fifty Years of Doctor Who Assistants seeks to pull together everything that's been revealed about every single companion in their on-screen adventures, through their actions, interactions and dialogue. This would be a hefty undertaking on its own, but Frankham-Allen doesn't leave it there. After each chapter – split along Doctor eras – we get a second chapter detailing companions' exploits in the 'Expanded Universe', the audios, novels, short stories and comic strips that have so befuddled the canon police over the years.



There are frustrations in what is otherwise a well put together and thoughtfully written volume. There's a chaotic approach to source attribution in the expanded universe chapters, with no consistent form for detailing year of publication and publisher. Frankham-Allen has also chosen to lump together both Ian Chesterton and Barbara Wright, and Ben Jackson and Polly in shared chapters. While the journeys of these characters through *Doctor Who* are inextricably linked, this odd combining seems to diminish their individual contributions.

Niggles aside, *Companions* is an audacious undertaking and one that succeeds more than it fails. Frankham-Allen's style is engaging and enthusiastic, maintaining a pacey discourse throughout when it would have been easy to just provide a droning list. It's clearly been more than just an exercise in sitting in front of episodes of *Doctor Who* with a notebook and pen; he expands and extrapolates beyond a say-what-you-see approach. While there are omissions, the chapters on the expanded universe do an excellent job in pulling apart some tangled strands of continuity to give a clearer picture of these extracurricular adventures.

As the role of the companion continues to grow and develop within *Doctor Who*, on screen and off, there's a sense that this is just the beginning of a work that is ripe for updating in a few year's time. Let's hope that Andy Frankham-Allen is already working on volume two. **MARK WRIGHT**

COMING SOON...

Scavenger

AUDIO DRAMA Big Finish
WRITTEN BY William Gallagher
STARRING Colin Baker (the Sixth Doctor), Lisa Greenwood (Flip Jackson), Anjli Mohindra (Jyoti Cutler), Tariq Bhatti (Salim)
RRP £14.99 (CD), £12.99 (download)
RELEASED 31 MARCH

The Sixth Doctor and Flip arrive on a space station above Earth in 2071, to watch the launch of the Anglo-Indian *Salvage 2* mission. *Salvage 2* is designed to clear up all the junk humankind has left in space: all those long-dead satellites. There's a lot to clear up – and that's before *Salvage 2* finds something very unexpected floating among the debris... And no, it's not Sandra Bullock.

Mention of technological scrap orbitting the Earth brings to mind the film *Gravity*. *Scavenger*'s writer William Gallagher calls *Gravity* "the elephant in the room" when we chat about his latest *Doctor Who* audio story but his script was written and recorded long before the film was released. "*Gravity* showed that if you don't get out of the way of space junk, it will rip through you," he says. "But *Scavenger* shows what happens when space junk turns around to *hunt* you!"

William's research into the extent of this space debris "made me go pale. We know that there is debris in orbit – what I didn't appreciate was just how much there is," he says. "There's this theory called the Kessler syndrome which suggests at some point there will be so much junk that any spacecraft we try to launch will be smashed to pieces. There's a debate whether we've already reached the Kessler syndrome in certain bands of Earth orbit.

"Once I knew I was going to set *Scavenger* in the future," he continues, "I assumed I should exaggerate the figures to show it's all worsening, but I couldn't. The seriousness of the problem is such that the story became more realistic all by itself. But I do hope there's wit to be had in it too, and once you've heard how the Doctor approaches space debris, you'll know exactly what fun idea sparked me off."

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
COLIN BAKER AND LISA GREENWOOD IN
SCAVENGER
BY WILLIAM GALLAGHER
FEATURING ANJLI MOHINDRA TARIQ BHATTI
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

On Earth, the Doctor fights to save Flip from becoming part of a 500-year tragedy being played out in orbit, hundreds of miles above. And millions will die if he fails...

Scavenger guest stars Anjli Mohindra, *The Sarah Jane Adventure*'s Rani Chandra, who plays one of the members of the Anglo-Indian team in charge of *Salvage 2*. *Scavenger* reminds us that the future of human space exploration no longer lies solely in the hands of the US or Russia, or Europe's ESA. Is the UK in danger of becoming an irrelevance in this field?

"India has a fine space programme," William says, "but it wasn't so much that I wanted to point that out as it was that I wanted to shine a light on how the UK does not. Britain has somehow become very short-term focused and it's to our cost. I'd like us to do more – but at least it's very clear that India is looking to the future for us." **DAVID BRYHER**

BUY IT BECAUSE... It concludes Flip's latest adventures in style.

> "*Scavenger* shows what happens when space junk turns around to *hunt* you!"

The Crooked Man

AUDIO DRAMA Big Finish
WRITTEN BY John Dorney
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), Neil Stuke (the Crooked Man), Sarah Smart (Laura Corbett)
RRP £10.99 (CD), £8.99 (download)
RELEASED 31 MARCH

The Fourth Doctor and Leela's newest adventure is a personal one for its writer, John Dorney. "It factors in a lot of things that had been happening in my life at the time, and vague thoughts that were running through my head about the way the world was going – I sort of vented a bit!" he chuckles. "It's significantly more emotional, and expressing a lot more of a dramatic point, than some of the stuff I do, and it's getting quite grim and dark at various points. It opens with a murder that's particularly unpleasant. But in a fun way. That's always nice."

Was incorporating that reality part of the plan? "No, I think it just happened as a by-product, really. It's probably why I was drawn to the things I was originally drawn to in the premise – 'Suddenly, if I look at these things a bit askew, I can write about something that's quite real, and dramatically interesting to make an emotional point about in the real world'. I could have gone quite an obvious way with the brief, and I was determined to go a different way from that, and explore things about the way we live, which happened to match up with the way my life was at the time."

How does John feel about the finished product? "It's one of my favourites, actually," he enthuses. "When you're writing a lot, and the story maybe doesn't come out until two years after you come up with it, it's a bit like a train – the next story comes along like a carriage and shunts the previous one along, burying it in your mind, with newer ones at the forefront shoving it back further and further. But I do remember huge chunks of this – it was quite emotionally satisfying, and rather touching, along with being a dark action-adventure story. It was quite nice to touch on something a little bit real. I wouldn't do it every time, but it's a fun thing to grasp onto."

But *The Crooked Man* almost wasn't John's story at all. "This one actually started with another writer," explains producer David Richardson. "I'd devised a very specific brief for this story – one that will become clear when you hear it – and the storyline he was delivering was brilliant and very valid, but it was straying too far from what I'd wanted. In the end, John took over because he is the script editor..."

The relationship between the two lead characters is at its strongest in *The Crooked Man*. "It's the only time I've ever written the Doctor and Leela together for the entire story," John observes. "I think there are maybe two moments where one of them runs ahead of the other one a little bit, but then the other catches up within about a page – they never go off with subplots of their own. By the point I was writing this, I was so familiar with those characters that I could fall into their language and rhythms quite easily. There are always new facets you can find to those characters when you put them in new situations..." **DAN TOSTEVIN**

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
TOM BAKER AND LOUISE JAMESON IN
THE CROOKED MAN
BY JOHN DORNEY
SARAH SMART NEIL STUKE
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

When the Doctor and Leela stumble across a grotesque series of murders in a coastal resort, they realise the local constabulary is out of its depth. Something supernatural has come to town, something evil...

BUY IT BECAUSE... It's irresistibly spooky – and full of surprises...

Starborn

AUDIO READING Big Finish
WRITTEN BY John Dorney
PERFORMED BY Maureen O'Brien and Jacqueline King
FEATURING The First Doctor, Vicki
RRP £8.99 (CD), £7.99 (download)
RELEASED 31 MARCH

At the end of an unseen trip to London, Vicki receives a warning. "I'd had variations of the opening – Vicki being told that if she went in the TARDIS she'd die, and the séance where she contacted herself – in my head for ages," reveals writer Jacqueline Rayner. "The actual story of the Starborn didn't occur until much later."

Many *Companion Chronicles* have used the structure of a fully dramatised framing story forming the 'present' around a narrated past adventure. In *Starborn*, the narrated story is from a TARDIS trip yet to come. "Do you know, I hadn't thought about the future-narration being unique," admits Jac, "but that's quite nice! I knew I wanted to make a virtue of having only two actors and make it a two-hander play, with the story of the Starborn being narrated as part of that rather than the default audiobook structure of this release."

The present and future Vickis are brought together via Violet, a medium. "I'm very fond of early twentieth century detective fiction and there are frequent references to séances, so it was something I was quite familiar with. One of my all-time favourite books, Dorothy L Sayers' *Strong Poison*, goes into it in some detail, and it wasn't a hardship to read that for the 3000th time and call it 'research'. There's always a danger with writing historical adventures that you want to put in *everything* you've discovered on a subject. There's a danger that it starts to look like you're showing off your research rather than it being there for the story."

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
MAUREEN O'BRIEN PERFORMS
STARBORN
BY JACQUELINE RAYNER
WITH JACQUELINE KING AS VIOLET
THE COMPANION CHRONICLES

Doctor Who tends to offer rational, scientific explanations for its depictions of paranormal activity. Was it hard to sell the reality of Vicki's experiences in Starborn? "If the *Companion Chronicles* can bring back Sara Kingdom as a sentient house, then they can have a future Vicki talking to 'our' Vicki via a medium," Jac points out. "Vicki herself is intelligent and rational, but she's recently had to accept that time travel is possible, so I think she isn't as sure as she'd once have been that what's happening to her isn't real."

Future-Vicki's story offers up some beautiful imagery, with a sad reality behind it. "The world of the Starborn is slightly melancholy," Jac agrees. "In *Doctor Who*, it's not unknown for a person to transform into a higher being, and it's hard to know how to feel about it – is it negative, because of the life they lose, because they're lost to their friends, or is it positive because of what they gain? And how hard is it to understand darkness in a land of eternal light...?" **DAN TOSTEVIN**

BUY IT BECAUSE... It's a clever premise, and perhaps the best Vicki story there's ever been.

WHAT'S IT ABOUT?

On a visit to early twentieth-century Earth, Vicki receives a warning – if she leaves in the TARDIS, then she will die. It is Vicki's own voice that reveals what will happen at the ship's next landing place – and what terrible fate awaits...

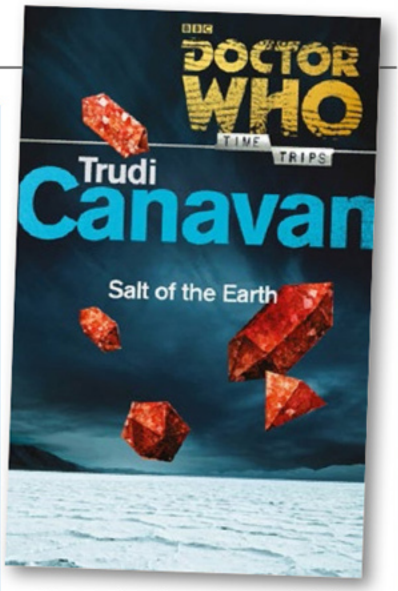
Salt of the Earth

EBOOK BBC Digital
WRITTEN BY Trudi Canavan
FEATURING The Third Doctor, Jo Grant
RRP £1.99 (digital download)
RELEASED 6 MARCH

It's been an ambition of Albert DePetrillo, Editorial Director of BBC Books to attract bigger names from other genres to the *Doctor Who* book range for quite a while. "For many of them the biggest obstacle was time," he reveals, as he discusses *Time Trips*, a new digital publishing venture. "*Time Trips* came about as a way to address that – the digital-first format leant itself really well to shorter fiction, and asking people to write a 10,000-word story was a much more manageable task."

Time Trips was launched back in December and will continue monthly throughout 2014. Albert outlines the stories published so far: "We started in December with *The Death Pit* by AL Kennedy, a brilliantly funny adventure featuring the Fourth Doctor on a golf course in Scotland (published just a couple of weeks after Tom Baker's appearance in *The Day of the Doctor*). Next came Jenny Colgan's *Into the Nowhere*, featuring the Eleventh Doctor and Clara – a slick, dark thriller, with some great insight into Clara in particular. February's story is Nick Harkaway's Tenth Doctor adventure, *Keeping Up with the Joneses*. It's glorious and weird, and starts out with the Doctor realising the TARDIS has enveloped an entire village in Wales..."

Albert is happy to admit that *Doctor Who* has opened a few doors with big names in mainstream fiction – future *Time Trips* will be written by Jake Arnott (*The Long Firm*) and Joanne Harris (*Chocolat*). "I am always surprised at the enthusiastic responses we get. Even if it's a no, it's more like 'Oh my God! I love *Doctor Who*! I can't right now but thank you so much for asking!' At which point I think, 'wait, you're thanking me?' That's not usually the way it works..."



This month's *Time Trips* story is *Salt of the Earth*, by best-selling fantasy author Trudi Canavan, which takes an antipodean theme in its location. "It's set in Australia, where the Third Doctor takes Jo for a holiday of sun and 'blokarting'. Trudi is a huge fan of the show – she obviously has a lot on her plate, so it says a lot that she made time to write something for us – and she's created a loving tribute to her favourite Doctor.

"I wouldn't expect a full-on fantasy crossover from Trudi," continues Albert, "but each of the *Time Trips* writers is bringing a bit of themselves into the *Doctor Who* sandbox when they come to play. We wouldn't want it any other way!"

Albert is clearly having the time of his life overseeing this new range. "Yup," he grins. "My favourite part is how much fun the writers are having. Nothing but good can come of that." **MARK WRIGHT**

BUY IT BECAUSE... It's a new Third Doctor story by one of the biggest names in fantasy fiction.

WHAT'S IT ABOUT?

The Third Doctor and Jo Grant arrive for a well-deserved holiday of sun and 'blokarting' on a salt lake in Australia in 2028. Weird sculptures adorn the landscape – grotesque, distorted figures twisted in pain. They don't last long in the rain and the wind, but they're just made of salt... Aren't they?

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

MARCH

THURSDAY 6

EBOOK

- ***Salt of the Earth*** by Trudi Canavan [Third Doctor and Jo] BBC Digital £1.99 See page 79

BOOKS

- ***The Monster Collection:*** New editions of the novels *The Scales of Injustice, Corpse Marker, The Sands of Time, Illegal Alien, Shakedown, Sting of the Zygons, Prisoner of the Daleks, Touched by an Angel* BBC Books £7.99 each

BBC
THE ESSENTIAL
DOCTOR WHO
CYBERMEN
INSIDE THE WORLD OF THE ULTIMATE MACHINE CREATURES

THURSDAY 20

BOOKAZINE

- **The Essential Doctor Who: Cybermen** Panini £9.99

SATURDAY 30

CD - AUDIO DRAMA

- ***The Crooked Man*** by John Dorney [Fourth Doctor and Leela] Big Finish £10.99 See above
- ***Scavenger*** by William Gallagher [Sixth Doctor and Flip] Big Finish £14.99 See above

CD - AUDIO READING

- ***Starborn*** by Jacqueline Rayner [First Doctor and Vicki] Big Finish £8.99 See above

APRIL

THURSDAY 3

MAGAZINE

- **DWM 472** Panini £4.99

EBOOK

- ***A Handful of Stardust*** by Jake Arnott [Sixth Doctor] BBC Digital £1.99

THURSDAY 17

MAGAZINE

- **DWM Special 37** Panini £6.99

SATURDAY 30

CD - AUDIO DRAMA

- ***Jago & Litefoot – Series 7*** by Jonathan Morris, James Goss, Simon Barnard and Paul Morris, Justin Richards [Jago and Litefoot] Big Finish £30.00

DOCTOR WHO
BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
TOM BAKER AND LOUISE JAMESON IN
THE EVIL ONE
BY NICHOLAS BRIGGS
FULL CAST AUDIO DRAMA

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- ***The Evil One*** by Nicholas Briggs [Fourth Doctor, Leela] Big Finish £14.99

CD - AUDIO READING

- ***The War to End All Wars*** by Simon Guerrier [First Doctor, Steven] Big Finish £8.99

MAY

THURSDAY 1

MAGAZINE

- **DWM 473** Panini £4.99

THURSDAY 22

BOOK

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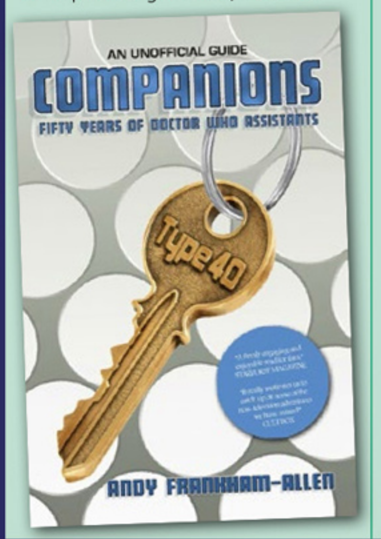
PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* audios and books!

WIN! COMPANIONS BOOK!

Candy Jar Books has published *Companions: Fifty Years of Doctor Who Assistants*, an unofficial guide to the select few who have accompanied the Doctor on his travels in the TARDIS. From the Doctor's granddaughter, Susan, to 'impossible girl' Clara, the book provides readers with an in-depth account of each of the Doctor's companions and shows the impact they had. With a foreword by *Doctor Who* script editor, Gary Russell, and an afterword by David J Howe, author Andy Frankham-Allen examines each character's struggles, experiences and relationships in the TV series as well as other *Doctor Who* media.



Companions: Fifty Years of Doctor Who Assistants is available now in paperback and costs £9.99. We have **FIVE** signed copies of the book to offer to our readers. One could be yours if you can answer this question:

Which pair of companions left the TARDIS on the same day that they came onboard?

- **A** Ian and Barbara
- **B** Ben and Polly
- **C** Donny and Marie

Phone* **09011 542 221** (51p per call) to enter or post your entry to the address below, starting with Sarah Jane's request: "DON'T FORGET ME."

WIN! HARVEST OF TIME BOOK!

Award-winning science-fiction author Alastair Reynolds writes for the Third Doctor, in the critically acclaimed *Harvest of Time*. From a ruined world, the vicious Sild prepare to conquer the past, with the ultimate goal of rewriting history. To achieve their aims they will need to enslave an intellect greater than their own. On Earth, as UNIT investigates a mysterious incident on a North Sea drilling platform, the Doctor is concerned when the Brigadier starts to forget UNIT's highest-profile prisoner. As the Sild invasion begins, the Doctor faces a dilemma. To save the universe, he must save the Master!

Harvest of Time is now available in paperback for just £7.99. Thanks to BBC Books, we have **TEN** copies to give away, and one could be yours if you are able to answer this question:

In 1972's *The Time Monster*, the Master masquerades as which scientist?

BBC
DOCTOR WHO
HARVEST OF TIME
'A COMPLEX, THRILLING ADVENTURE... NO WHO FAN SHOULD MISS IT.'
ALASTAIR REYNOLDS

- **A** Professor Thascales
- **B** Professor Kettlewell
- **C** Professor Zaroff

Phone* **09011 542 222** (51p per call) to enter, or by post to the address below, starting with this not-at-all-rude scientific acronym: "TOMTIT."

WIN! SCAVENGER CD!

The latest trilogy of adventures on audio for the Sixth Doctor and his companion Flip Jackson concludes with *Scavenger* by William Gallagher.

Thursday 28 May 2071: the day the Anglo-Indian *Salvage 2* rocket launches. Its mission: to clean up space; to remove from Earth's orbit over a century's worth of man-made junk. From the viewing window of a nearby space station, the Doctor and Flip have a unique view of *Salvage 2* as it sets about its essential task – and of the disaster that unfolds when *Salvage 2* encounters something it's not been programmed to deal with. Something not of human manufacture…

Back on Earth, the Doctor fights to save Flip from becoming part of a 500-year tragedy being played out in orbit, hundreds of miles above. And millions will die if he fails.

Scavenger stars Colin Baker as the Doctor and is available in March from *www.bigfinish.com* on CD for £14.99 and download for £12.99. We have **FIVE** CDs to give away to the readers who can answer this question:

DOCTOR WHO
COLIN BAKER AND LISA GREENWOOD IN
SCAVENGER
BY WILLIAM GALLAGHER
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Who tried to salvage the Eleventh Doctor's TARDIS?

- **A** The Van Baalen brothers
- **B** The Clanton brothers
- **C** The Cassini sisters

Phone* **09011 542 223** (51p per call) to enter, or post your entry to the address below, starting with these wantonly destructive orders: "STRIP IT APART!"

WIN! THE CROOKED MAN CD!

The latest series of audio adventures for the Fourth Doctor and his savage companion Leela continue with *The Crooked Man* by John Dorney.

Winter at the seaside. People are dying and a strange spindly figure stalks the cold, deserted streets. When the Doctor and Leela stumble across a grotesque series of murders, they realise the local constabulary is out of its depth. Something supernatural has come to town, something evil. Monsters lurk behind strange doors. Tragic secrets wait to be uncovered. And somewhere, deep within, the Crooked Man sits and waits.

The Crooked Man stars Tom Baker as the Doctor, Louise Jameson as Leela and is released in March on CD for £10.99 and to download for £8.99. Thanks to Big Finish we have **FIVE** copies of the CD to give away if you can answer this question:

DOCTOR WHO
TOM BAKER AND LOUISE JAMESON IN
THE CROOKED MAN
BY JOHN DORNEY
THE AUDIO ADVENTURES OF DOCTOR WHO
SARAH SMART
NEIL STUKE
FULL CAST AUDIO DRAMA

In which seaside town was a *Doctor Who* exhibition located in the 1970s and 80s?

- **A** Brighton
- **B** Blackpool
- **C** Bognor Regis

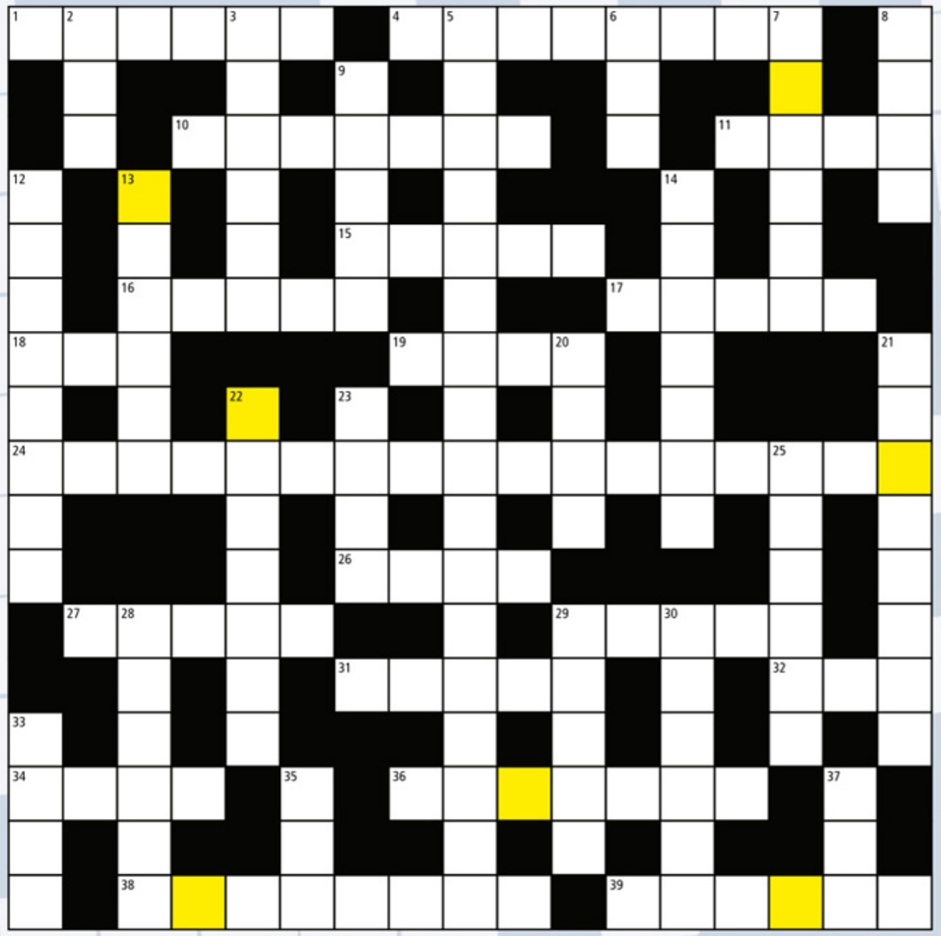
Phone* **09011 542 224** (51p per call) to enter, or post your entry to the address below, beginning with this supportive comment: "RIGHT PLACE, WRONG TIME."

HOW TO ENTER

BY PHONE: *Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 6 March 2014 and close at midnight on Wednesday 2 April 2014. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 471, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 5 April 2014. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

CROSSWORD

Do you know *The Temple of Evil* from the *Temple of Secrets*? Then why not give this puzzle a go?

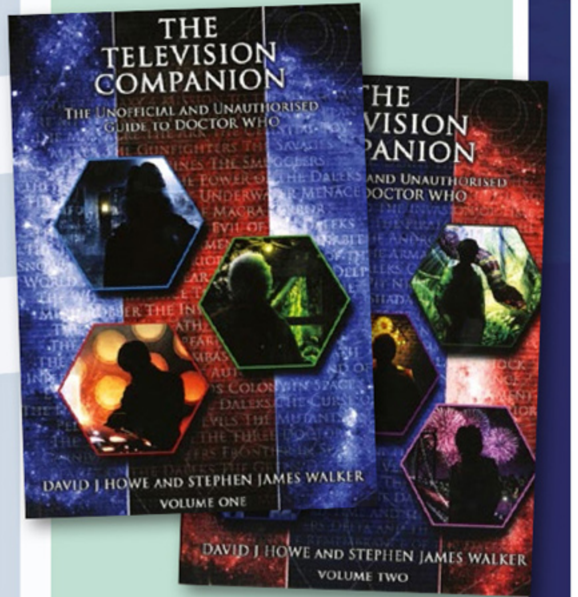


WIN! TV COMPANION BOOKS!

Revised and updated, a two-volume edition of the indispensable *The Television Companion – The Unnoficial and Unauthorised Guide to Doctor Who* by Davd J Howe and Stephen James Walker has been published by Telos. The books cover all the adventures of the first eight Doctors and are available now from *www.telos.co.uk* priced £15.99 each. We have **FIVE** sets of books to give to readers who can complete the prize crossword and rearrange the letters in the squares to spell out an alien encountered by the Fourth Doctor.

Phone* **09011 542 232** to enter (51p per call), or post your answer to the address on the opposite page, starting with: "I. F. STANDS FOR INDEX FILE!"

*BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 6 March and close at midnight on Wednesday 2 April 2014. Service Provider: Spoke, 0870 880 4869. For full terms and conditions see opposite page. Postal entries must reach us by 5 April 2014.


THE TELEVISION COMPANION
THE UNOFFICIAL AND UNAUTHORISED GUIDE TO DOCTOR WHO
DAVID J HOWE AND STEPHEN JAMES WALKER
VOLUME ONE
THE TELEVISION COMPANION
DAVID J HOWE AND STEPHEN JAMES WALKER
VOLUME TWO

ACROSS

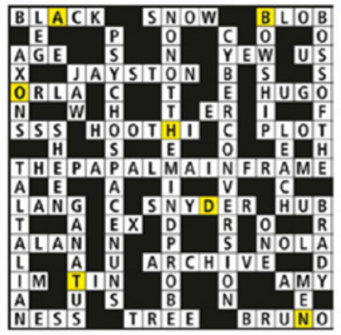
1 (and 24 Across) The Doctor described the Daleks as little green blobs in ____ (6,11,6)
4 Fifi, for example (8)
10 The Doctor suggested playing this with Clara's nan (7)
11 Monk who alerted the Abbot to the Bells of Saint John (4)
15 Nancy put him on washing up duty for being disrepectful (5)
16 Dr ____ – friend of the Ood (5)
17 Thief who was employed by Lytton (5)
18 Boy who returned to London after an incident on the farm he'd been evacuated to (3)
19 Venom ____ (4)
24 See 1 Across
26 ____ Lodge – organisation represented by the Foamasi (4)
27 Andy ____ – casting director (5)
29 Clara, for example (5)
31 An honoured guest at the end of the world (5)
32 ___Sec – colonists who survived the solar flares that devastated Earth (3)
34 The Doctor met them on Messaline (4)
36 The Doctor picked him up at the Maldovar Market (7)
38 Jamie mistook one for the phantom piper! (8)
39 A victim of the Punishment Dome (6)

DOWN

2 The Doctor said this was his excuse for investigating the message that was being broadcast throughout Time and Space (1,1,1)
3 (and 14 Down) Yeti hunter! (6,7)
5 Duplicates of Reynart and Strella (3,8,2,4)
6 Name suggested for the character that became Omega (3)
7 The Face of Evil (6)
8 (and 9 Down) Time Lord official (4,5)
9 See 8 Down
12 CEO of Ood Operations (2,6)
13 Planet visited by the Third and Sixth Doctors (6)
14 See 3 Down
20 James ____ – actor who starred with three Doctors (4)
21 One of the people of Christmas (8)
22 Deities worshipped by the people of Ribos (3,4)
23 Ken ____ – costume designer (4)
25 Colour of the Scientist Dalek (6)
28 A Silurian (6)
29 The Toymaker turned two of these into people (5)
30 A Mogarian (6)
33 Major settlement on Ribos (4)
35 The Face of ___ (3)
37 Geologist on Bowie Base One (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: HANDBOT

WOTCHA!

The page that's trying to defeat the Daleks, not start a jumble sale.

BY THE WATCHER

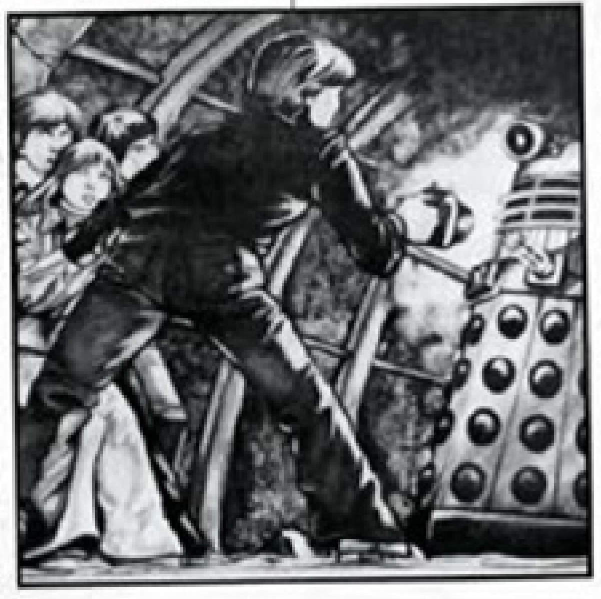
A History of Doctor Who in 100 Objects...

#42

HALF A MILLION TONS OF TNT

Okay, here's one for your next pub quiz: what's the first story to feature a real-life British Prime Minister going into battle against the Daleks? Easy! *Victory of the Daleks*, right? Wrong! The correct answer is *Daleks: The Secret Invasion*, a short story by Terry Nation which was originally published in the *Evening News* back in 1974. It's the Doctor-free tale of Danny, Paul, David and Emilie, four happy-go-lucky kids on a day trip to London, who prove admirably resourceful when they find themselves ensnared in a Dalek plan to blow up the capital.

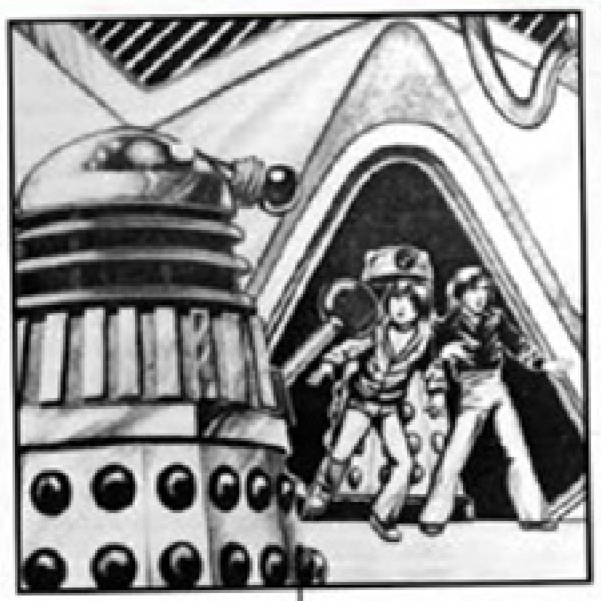
Most readers familiar with *Daleks: The Secret Invasion* – and let's face it, they aren't numerous – discovered it only when it was reprinted in *Terry Nation's Dalek Special*, a whimsical offering from Target Books which hit the stands five years later. But it doesn't take a genius to carbon-date the story to 1974. There's a hefty clue in the opening paragraph, when our quartet of fresh-faced heroes are turned away from *The Exorcist* because they're too young. But the real clincher comes after the Dalek threat is unveiled, and David and Emilie are rushed to the Ministry of Defence to meet two very important men...



One wore spectacles and a worried expression. The other had a fawn raincoat and was smoking a pipe. He reminded David of Mike Yarwood. Emilie nudged her brother excitedly and whispered, "That's Roy Jenkins, the Home Secretary. And that's the Prime Minister."

David stared. "That's not Mr Heath," he said derisively.

"Of course it's not," Emilie said impatiently. "It's Mr Wilson's turn this month." Emilie knew about politics.



The month in question was March 1974, when Wilson's Labour Party ousted Heath's Conservatives from power (thanks largely to the industrial strife famously referenced by *The Monster of Peladon*, a story already in the can but destined not to begin transmission until three weeks after Wilson's victory). The cheeky reference to entertainer Mike Yarwood, whose career at this point rested squarely on his pipe-clenching Wilson impersonation, is the final flourish.

Of all Terry Nation's achievements in the services of popular fantasy, few can outstrip the sheer audacity of whistling up a serving Prime Minister and having him implore some tweenage children to save London from the Daleks. If time and familiarity have dulled the exquisite oddness of it, just imagine picking up a copy of *Metro* tomorrow and finding a short story in which David Cameron comes face to face with the Daleks – rising menacingly from the floodwaters of the Somerset Levels, perhaps – and promptly enlists a gang of 12-year-olds to sort it out for him.

For the *Doctor Who* connoisseur, there are plenty of other reasons why *Daleks: The Secret Invasion* is 1974 in a bottle. You can't help wondering whether, as he sat at his typewriter waiting for the muse to descend, Terry Nation might have been casting an eye over the early episodes of Season 11, given that *The Secret Invasion* finds the Daleks demanding components to repair their crippled spaceship, followed by a military evacuation of London. However, Terry Nation's chief source of inspiration is, as always, Terry Nation. With the indentations of *Death to the Daleks* still fresh on the roller of his trusty Olivetti, it's less than infinitely surprising to discover that the dastardly plot at the heart of *The Secret Invasion* concerns the Daleks planting bombs in central London with the intention of detonating them from space – and that in a surprise twist, young David gathers up the bombs and attaches them to the Dalek ship, so that when the Daleks take off and hit the button, they blow themselves up instead. (The bombs are obligingly magnetic, so there's no need for the boy to commit a grisly act of self-sacrifice as per *Death to the Daleks*, happily.)

And then there's that most cherished of all Terry Nation's calling cards: we've got ourselves a Tarrant. In 1974 we've yet to hit the free-for-all Tarrantfest that is *Blake's 7*, but we've already met Tarron in *The Keys of Marinus* and Taron in *Planet of the Daleks*, while Jill Tarrant of the Marine Space Corps is all lined up to kick ass on the planet Exxilon. So when explosives expert Major Tarrant strides into *The Secret Invasion* to warn that each of the six Dalek bombs "has the explosive equivalent of half a million tons of TNT", it feels like we're greeting an old friend.

Hang on a minute. Half a million tons of TNT? And there are six of them? That's three megatons – or to put it another way, approximately 200 Hiroshimas. Suddenly Harold Wilson's Cobra-style precautionary measures – "I've ordered the complete evacuation of this part of London: Westminster, Victoria, St James's" – begin to sound ever so slightly inadequate.

IN A NUTSHELL: Politicians, eh? Nothing changes.

TOP TEN

·SOAP OPERAS·

TERRYNATION STREET
C'RIZZROADS
EMMERDALE GARM
POLLYOAKS
HAL THE ARCHERS
POBOL Y CLOM
TAKE THE HIGH BRAIN
MALKON CREST
JACQUELINE HILL 90210
MISS DAWSON'S CREEK

THE STOCKBRIDGE ENGLISH DICTIONARY

BARRY LETTS: Holiday cottages in South Wales.

FLUID LINK: something of which *The One Show* hosts are incapable.

GRIMWADE: what the Marshmen do at the end of Part One.

HYDROMEL: Bonnie Langford in the swimming pool.

MR SIN: only committed six of them.

ROSLYN DE WINTER: a giant insect in the original draft of *Rebecca*.

THE Six Faces OF DELUSION

Daleks, Daleks, Daleks! Which five of the following are smooth operators, and which one is on bumpy ground?

Answer revealed at the bottom of the page.

1 Michael Summerton, one of the original 1963 Dalek operators, later became Bonnie Langford's agent.

2 Current Dalek operator Nicholas Pegg has the same agent as veteran Dalek operator John Scott Martin.

3 Robert Jewell, a regular Dalek operator in the 1960s, later returned to his native Australia and made several appearances in *Prisoner: Cell Block H*.

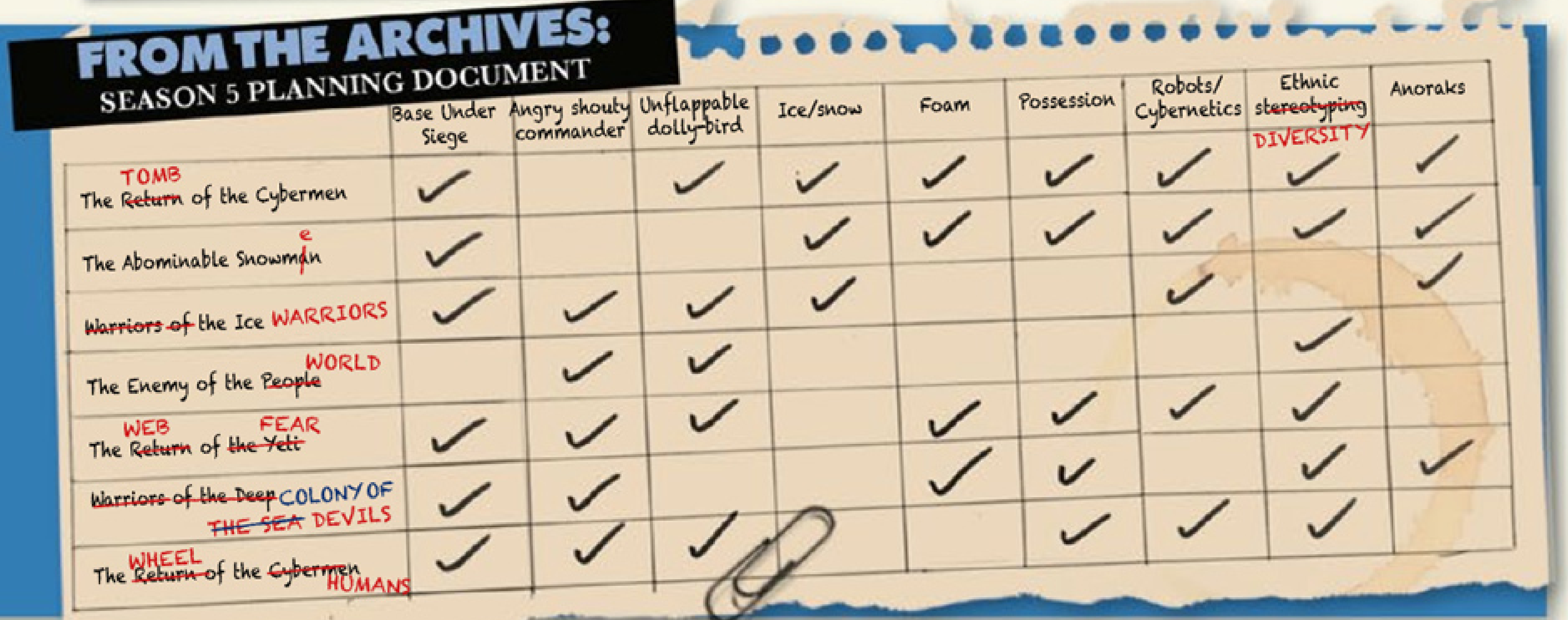
4 Kevin Manser, a regular Dalek operator in the 1960s, later returned to his native Australia and made several appearances in *Prisoner: Cell Block H*.

5 Veteran Dalek operator Cy Town is one of the restaurant diners who fall foul of the exploding Mr Creosote in *Monty Python's The Meaning of Life*.

6 Current Dalek operator Barnaby Edwards is a sooty-faced 13-year-old urchin in the *Every Sperm is Sacred* routine in *Monty Python's The Meaning of Life*.

FROM THE ARCHIVES:

SEASON 5 PLANNING DOCUMENT



	Base Under Siege	Angry shouty commander	Unflappable dolly-bird	Ice/snow	Foam	Possession	Robots/ Cybernetics	Ethnic ~~stereotyping~~ DIVERSITY	Anoraks
The ~~Return~~ TOMB of the Cybermen	✓		✓	✓	✓	✓	✓	✓	✓
The Abominable Snowm~~a~~en	✓			✓	✓	✓	✓	✓	✓
~~Warriors of~~ the Ice WARRIORS	✓	✓	✓	✓			✓		✓
The Enemy of the ~~People~~ WORLD		✓	✓					✓	
The ~~Return~~ WEB of ~~the Yeti~~ FEAR	✓	✓	✓		✓	✓	✓	✓	
~~Warriors of the Deep~~ COLONY OF ~~THE SEA~~ DEVILS	✓	✓			✓	✓		✓	✓
The ~~Return~~ WHEEL of the ~~Cybermen~~ HUMANS	✓	✓	✓			✓	✓	✓	

The Six Faces of Delusion: Is nothing sacred? Number 6 certainly isn't. Absolute nonsense. The other five do not deviate.

ANSWERS: It's Galloway from *Resurrection of the Daleks* on the Time-Space Visualiser.

NEXT ISSUE...

"I'm a Doctor. But probably not the one you're expecting..."

PAUL McGANN

INTERVIEWED!

PLUS! THE ERSTWHILE SERGEANT BENTON, **JOHN LEVENE**, SPEAKS OUT! **TIME-FLIGHT**! SURVIVING THE TIME WAR – WITH **MIKE TUCKER**!

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